

ICONOGRAPHIC ARCHITECTURE AS SIGNS AND SYMBOLS IN DUBAI



HARPREET SETH
Ph.D.

UNIVERSITY OF WOLVERHAMPTON
2013

ICONOGRAPHIC ARCHITECTURE AS SIGNS AND SYMBOLS IN DUBAI

By
Harpreet Seth
B.Arch., M.Arch.

A thesis submitted in partial fulfillment of the requirements of the
University of Wolverhampton for the degree of Doctor of Philosophy

School of Technology (STECH)
Department of Architecture and Design
University of Wolverhampton

February 2013

This work or any part thereof has not previously been presented in any form to the University or to any other body whether for the purpose of assessment, publication or for any other purpose (unless otherwise indicated). Save for any express acknowledgements, references and/or bibliographies cited in the work, I confirm that the intellectual content of the work is the result of my own efforts and no other person.

The right of Harpreet Seth to be identified as the author of this work is asserted in accordance with ss.77 and 78 of the Copyright, Designs and Patents Act 1988. At this date copyright is owned by the author.

Signature (Harpreet Seth)

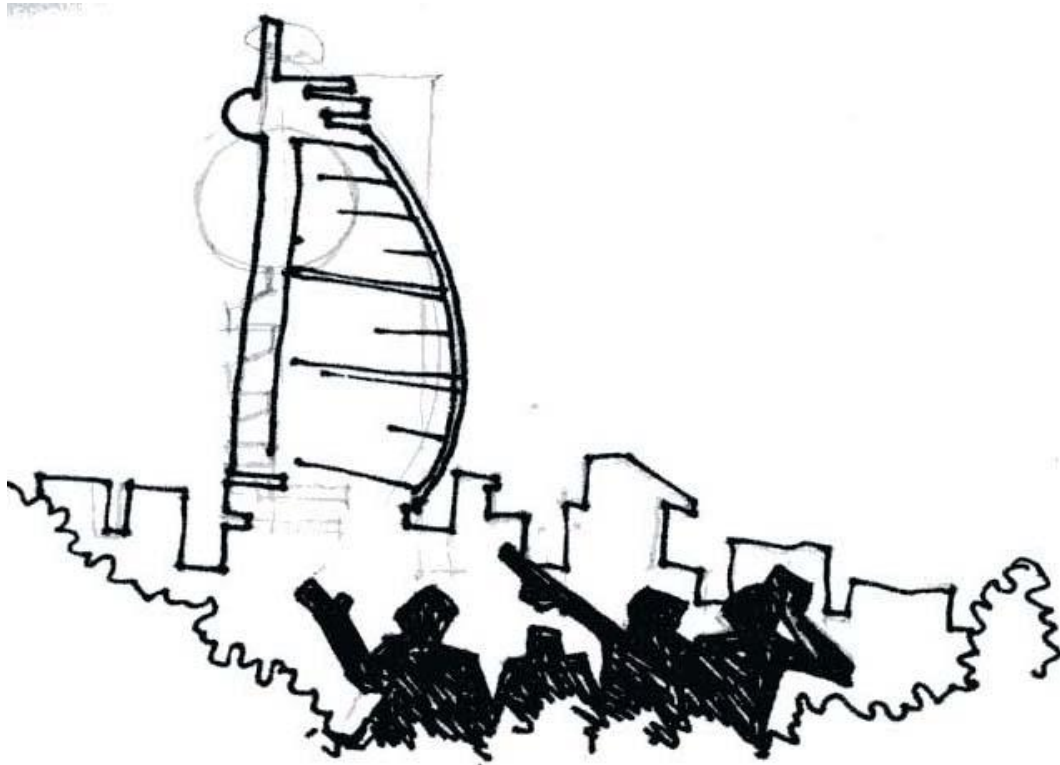
Date 16 / 03/ 2013

Abstract

This study seeks to investigate the impact of architectural icons on the cities that they are built in, especially those in Dubai to understand the perceptions and associations of ordinary people with these icons, thus analysing their impact on the quality of life in the city. This is an important study with the advent of 'iconism' in architecture that has a growing acceptance and demand, wherein the status of a piece of architecture is predetermined as an icon by the media and not necessarily by the people. There is no denying that the fastest means of appearing on the world map is through icons, which Dubai evidently achieved, and there are many supporters of this phenomenon as a means of progress and development, the bonus being instant fame and status. But the symbolism employed in these icons, specifically for this part of the world, many argue may not be relevant to the people or the region, thus leading to a loss of identity and sense of belonging that is a vital component in the overall sense of pride.

This study thus evaluates architecture as a service industry that is not only to satisfy the personal egos of the architects or the clients. It has an important role to leave a mark on the end users and not only on the glossy architectural journals. The study presents views on what really leaves a mark on the people's memory, addressing the scale, the grandness, the location, the size, the technology and the materials that may or may not contribute to the iconic status of an architectural project from the people's perspective. Further the study investigates if an icon is one that could be a forced landmark or it is one that people associate with, relate to and one that gives them the sense of belonging and pride, binding them together. The expressive iconic forms with the metaphors emerging, may or may not add to the quality of a place, create places of spaces or it may result in more of form accommodating functions. Thus it is imperative to understand that though today Dubai with its multiple icons that are jewels in the crown of Dubai, reflecting awe and splendor, what does this architecture do for the people and thus in leaving an imprint on the people's mind collectively. The study analyzes the dimensions that make certain kind of architecture stand out. Some of these dimensions are physical and others are difficult to measure, thus it addresses the tangible and intangible factors that result in the icon and the associated symbolism with it. The relevance and meaning of these symbols will have to stand the test of time to leave an ever-lasting impression on generations to come.

The literature review was the first part of the study and the theoretical studies were divided into three pivot areas in this thesis: evolution of architecture as signs and symbols, international iconic architecture and its impact, architecture as identity through symbolism. The study also focusses on Dubai as an emerging iconic city concentrating on the needs of people and impact of these icons on people specifically, further highlighting the issues of legibility, context and identity in Dubai. The empirical study examines this argument about iconic architecture through questionnaires and interviews. A comparison is drawn between different segments of people in the community, one set of samples being those who are closely associated with these icons through the process of decision making or building, the others who have very minimal knowledge and association with these icons. The findings thus indicate both the well-established criteria for awarding an iconic status and also the intangible often ignored aspects in iconic image building. Thus, the study suggests a paradigm that could provide more human based elements in the iconic architecture and the selected symbols in representing these icons. Certain recommendations supporting the perception of people towards icons, their needs and local considerations are further made to make cities more liveable and joyful for the people they are intended for.



Acknowledgements

Bringing the thesis to completion has been possible only with the unrelenting faith and support of the many who constantly believed in me. Many a days it seemed like an insurmountable task, and at that very moment I was encouraged and guided into taking that one small step towards completion. The journey though tedious at times was worth the effort and in the process I personally and professionally evolved. Today I hold all PhD holders in great esteem and respect. As my mentor and thesis guide recently mentioned to me, "Life is not the same after PhD." Foremost I would like to express my deepest and sincere gratitude to him as my advisor and friend, Prof. Sabah Mushatat. He gently cajoled me into starting the research, and then followed by his continuous support in the course of the study. I accomplished the results that I aspired for through his patience and motivation, especially when I needed it most.

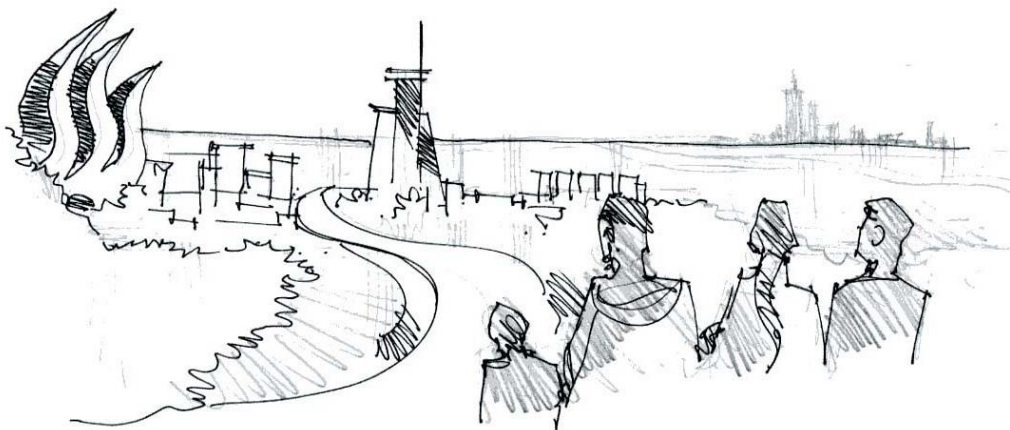
A very important person in my life is my husband and my best friend, Manupriam. His positive outlook to everything in life never ceases to amaze me. And it was this very attitude that has been the pillar of my strength and confidence. Sometimes when I was confused and lost, he listened; he quietly advised and made very constructive suggestions that were to be most beneficial to the overall structure of the PhD. His constant encouragement as a friend and architect instilled the confidence that what I was about to un-layer was important and essential. The ideas and thoughts no longer remained crazy diversions, but situations that called for further analysis and testing. With him, the unknown territories in architecture and beyond, which I explored, became adventurous and exciting.

My dad, Kuljit Singh Narula believed that learning is a continuous process. His support in my endeavour to do my PhD studies meant a lot to me. I sensed a feeling of pride, every time I spoke to him about my research. My deadlines sometimes flustered him, and being the engineer that he is, he never could fathom why his architect daughter missed deadlines, fell back. But always his enthusiastic reaction to these situations was 'then what are we waiting for, get into action and get going.' I am so grateful to him for understanding me, thus allowing me to spiritually grow and become who I am today.

My mother, Satnam Kaur Narula is my 'Rani of Jhansi.' Impossible does not appear in her dictionary. It is to her that I owe my fighter spirit. She instilled in her children that sky is the limit and all is within reach. She stood by me, sometimes maybe wondering where I was heading for; nevertheless she kept the faith that I would emerge the winner.

My son, Chandeeep, cajoled me gently to keep focus. Many a time when I would take up the motherly role, he would remind me that it was a distraction from the research work that needed completion. Waking up each morning, he would walk into my room, checking where I had reached. Ashdeep, my daughter was the silent observer, taking it upon her not to disturb dear mom and attempting to be the grown up she wants to be. She inspires me with her expansive, never depleting energy thorough the day. This journey definitely became more enriching with my dearest children.

I would also like to thank the rest of my thesis committee: Dr. Anthony Felton, Dr. David Heesom for their encouragement, insightful comments, and genuine input. I thank my fellow colleagues at Ajman University for the stimulating discussions, especially Ms. Neveen Bendary and Dr. Bouzid Boudaif. A special thanks to all my dear friends who have encouraged and supported me in this research. Their names are far too many to be mentioned, but I am sure they all know. With gratitude I thank all those who at some point in my life have touched it and made a difference.



Dedication

This study is dedicated to the common people who give life to the cities we architects design for them to live and breathe in. And the younger generation, for whom I pray we leave a world better than the one we have. May the coming generation be offered the opportunity to flourish to their fullest potential with the opportunities that the soulful cities of the future offer to them.

“Cities for the people, by the people”

“Designing soulful people cities”

“Spiritual experience by architecture for people”

“The human dimension in architecture”

“Intangible forces of community and well-being”

TABLE OF CONTENTS

Abstract	ii
Acknowledgements.....	iv
Dedication.....	vi
Table of Contents	vii
List of Chapters	viii.
List of Figures.....	xv
List of Tables	xviii
Abbreviations	xix
Chapters	1
References	197
Bibliography	206
Appendixes	214

Chapter One: Introduction and General Overview

1.1 Introduction and Overview	1
1.2 Research Problem	4
1.3 Research Hypotheses	5
1.4 Research Aims and Objective	7
1.5 Research Questions	8
1.6 Research Approach Methodology	11
1.7 Rationale of the Research	12
1.8 Dissemination	14
1.9 Research Structure	15

Chapter Two: Evolution of Architecture as Signs and Symbols

2.1 Introduction	18
2.2 Vocabulary and Grammar of Signs and Symbols	19
2.3 History of Architecture as Signs and Symbols	20
2.4 Different Facets of Symbolism	23
2.5 The Symbol Systems	25
2.6 The Symbolism in Architecture	26
2.7 New Form of Symbolism in Architecture – The Iconic	28
2.8 Summary	30

Chapter Three: International Iconic Architecture and Its Impact

3.1 Introduction	31
3.2 Definition and Investigating Icons	32
3.2.1 Instant First Ancient and Modern Icons	34
3.2.2 Signature Architecture and Post-Modernism	34
3.2.3 Symbolism in Iconism	35
3.3 Recent Precedents of Sign Egotecture	37
3.3.1 New Metaphors of Democracy	37
3.3.2 Modernism's Iconic Contributions.....	38
3.3.3 Corporate Icon in the Public Realm	38
3.3.4 Iconotastic Reflections.....	39

3.4 Role of Media in Iconism	39
3.4.1 Iconic Marketplace	40
3.4.2 Dangerous Politics and Media.....	41
3.4.3 The Lesson for Architecture	41
3.4.4 Architectural Journalism and Architectural Re-Branding.....	42
3.4.5 Media Frenzy and Architectural Divas.....	43
3.5 Success / Impact of the Intentional International Icon	43
3.5.1 Iconic Architecture as a Mark of a City.....	44
3.5.2 The New Era of Architectural Freedom.....	45
3.5.3 The Successful Landmark and Emerging Meanings.....	45
3.6 Summary	45

Chapter Four: A Quest for Identity – Architecture as Identity

4.1 Introduction	46
4.2 Religious and Cultural Identity in Architecture	46
4.2.1 Religious and Social Issues	47
4.2.2 Cultural Forming an Identity	47
4.3 Identity in Diversity within Unity	47
4.3.1 Multicultural Metropolises	48
4.3.2 Relevant Symbolic Identity	48
4.4 Iconographic Urbanism versus ‘Scenographic’ Urbanism	49
4.4.1 Roadside Commercial Landscape.....	49
4.5 The Public Realm	49
4.5.1 Community and Urban Decorum.....	49
4.6 Urban Patterns and Activities	50
4.6.1 Legibility, Mind Map and Way Finding	50
4.6.2 Structure and Identity	51
4.7 Localization versus Globalization	51
4.7.1 The Culture of Globalization	52
4.7.2 Conflicting Forces	52
4.8 Summary	52

Chapter Five: Dubai an Emerging Iconic City.....53

5.1 Introduction	53
5.2 Dubai – History and Culture	54
5.2.1 History and unique growth of Dubai.....	54
5.2.2 Ethnic Identity – Traditional and Vernacular Architecture.....	55
5.2.3 Growth in Multicultural Society of Dubai.....	55

5.3 Forces Shaping Architecture and Urban Matrix	56
5.3.1 Political Power - Undemocratic Decision Making	56
5.3.2 Real Estate Market Boom with increase in Oil Price	57
5.3.3 Tourism Boost and Shopper's Paradise	58
5.3.4 Profit Making in a Consumer Society – Foreign Investment	58
5.3.5 Unique Watchdogs of Wealth	59
5.3.6 Sheikh Mohammed- The Ruler with a Vision	60
5.3.7 Era of Globalization and International Cities	60
5.3.8 Melting Pot of Multicultural Society	61
5.3.9 Socio Economic factors go down Commercial Coefficient go up	61
5.3.10 Celebrity System and Branding	62
5.4 Role of Architects	63
5.4.1 Architects Selling Visuals and Imagery	63
5.4.2 Briefs to Architects	64
5.5 Zoning and Bye – Laws, Visual Controls	64
5.5.1 Existing Bye – Laws, Dubai Municipality	64
5.5.2 Controls or Loss of Controls	65
5.5.3 Loss of Context or District Imagery	65
5.5.4 Individual Precinct Development by Developers	65
5.5.5 Relaxed usual constraints of Urban Propriety	66
5.6 Iconism as Symbolism in Dubai	66
5.6.1 The Flagship Syndrome	66
5.6.2 Focus on Architectural Inflation - Mega – Fast – Build	67
5.6.3 The Outrageous Unconventional Landmark	67
5.6.4 Inflated in Size and Self Importance	67
5.6.5 Reflection about Symbolism - Power and Glamour	68
5.7 Architectural Identity Crisis in Dubai	68
5.7.1 Search for Identity – Iconic Architecture in Dubai	68
5.7.2 Dubai an Urban Chaos or Self Organization	68
5.7.3 Dubai- an Ecological Nightmare	69
5.7.4 The Economic Downturn in Dubai	69
5.8 Summary	69

Chapter Six: Research Methodology

6.1 Introduction	70
6.1.1 Overview of Research Approach	71
6.1.2 Synthesizing the Literature Review	71
6.1.3 Research Methodology and Approach	72
6.1.4 Selected Research Tradition	73
6.1.5 Initial Research Assumptions	74
6.2 Data Collection Methods and Instruments	75
6.2.1 Introduction	76
6.2.2 Participant and Non- Participant Observation	76

6.2.3 Questionnaires – Survey of Public Opinion.....	77
6.2.4 Professional and Public Interviews.....	78
6.2.5 Sampling - Target Respondents.....	79
6.2.6 Validity and Reliability of Research Instrument.....	80
6.3 Research Study - Design and Conduct.....	81
6.3.1 Introduction.....	82
6.3.2 Study Population - Selection Criteria for Research Participants.....	82
6.3.3 Visual Empirical Studies - Selection Criteria for Case Studies.....	83
6.3.4 Data Collection Instruments.....	84
6.4 Summary	85

Chapter Seven - Field Work and Studies

7.1 Introduction	86
7.2 Built Environ Case Studies.....	87
7.2.1 Introduction.....	89
7.2.2 Pilot Studies.....	89
7.2.3 Case Study.....	89
7.3 Parameters for Research Case Studies.....	90
7.3.1 Verticality and Power.....	91
7.3.2 Technological Innovation and Uniqueness.....	91
7.3.3 Historic Symbolic Value and Association.....	91
7.3.4 Metaphors, Signs and Symbols.....	91
7.3.5 Experiential Quality.....	92
7.3.6 Cultural and Contextual Relevance.....	92
7.4 Principles for Samples Studies.....	92
7.4.1 Old and New Era of Iconic Architecture.....	92
7.4.2 Media Hype and Architectural Journalism.....	93
7.4.3 Building Types and Usage.....	93
7.4.4 Prime Site and Location.....	93
7.4.5 Universality of Message.....	93
7.5 Iconic Architecture Field Studies.....	94
7.5.1 Burj Khalifa – Cathedral of Commerce.....	94
7.5.2 Burj Al Arab – Tower of Arabs.....	95
7.5.3 Ski Dubai Mall of the Emirates – Indoor Leisure.....	95
7.5.4 National Bank of Dubai – Reflections of Dubai.....	96
7.5.5 Deira Clock Tower – Historic Symbol.....	96
7.5.6 World Trade Center – Center of Trade.....	97

7.5.7 Palm Jumeira Islands – Symbol of Palm.....	97
7.5.8 Dubai Creek and Yacht Club – Symbol of Sail.....	98
7.5.9 Dubai Metro - Public Infrastructure.....	98
7.5.10 Dubai Creek – Lifeline of Dubai.....	99
7.5.11 Grand Jumeira Mosque – Religious Connotations.....	99
7.5.12 The Iconism Matrix.....	99
7.6 The Questionnaires.....	101
7.6.1 Introduction.....	101
7.6.2 Questionnaire Design and Structure.....	101
7.6.3 Pilot Questionnaire Survey	103
7.7 The Interviews.....	104
7.7.1 Introduction.....	104
7.7.2 Interview Design and Structure.....	105
7.7.3 Pilot Interview Survey	106
7.8 Summary of Fieldwork	106

Chapter Eight: Results and Analysis

8.1 Introduction	107
8.2 Questionnaire – Public Survey.....	107
8.2.1 General Information in Public Questionnaire	108
8.2.1.1 The Participants / Respondents Age.....	108
8.2.1.2 Income Range.....	110
8.2.1.3 Level of Education.....	111
8.2.1.4 Gender Relationships to Iconism and Symbolism.....	112
8.2.1.5 Ethnic Backgrounds / Residents Location.....	113
8.2.2 Reflections on Iconism	114
8.2.2.1 Defining Iconic Images.....	114
8.2.2.2 Diversity of Iconic Images.....	117
8.2.2.3 Engaging Qualities of Icons.....	118
8.2.2.4 Opinions on Icons.....	119
8.2.2.5 Awarding the Iconic Status.....	121
8.2.3 Iconic Architecture in Dubai.....	123
8.2.3.1 Visual and Experiential Icons in Dubai.....	123
8.2.3.2 Top 3 Visual and Experiential Icons in Dubai.....	124
8.2.3.3 Selection Criteria for Visual and Experiential Icons in Dubai.....	126
8.2.3.4 Iconic Symbol of Dubai.....	128
8.2.3.5 Contribution of the Iconic Symbol to Dubai.....	129
8.2.4 Symbolism in Iconic Architecture.....	131
8.2.4.1 Symbolism in Icons of Dubai.....	131
8.2.4.2 Opinions on symbols and their purpose.....	132

8.2.5 Additional Questionnaire for Residents	134
8.2.5.1. Length of stay in Dubai.....	134
8.2.5.2 Communal Wellbeing and Civic Pride.....	136
8.2.5.3 Identity and Sense of Belonging - Destinations in Dubai.....	137
8.2.5.4 Hidden Treasures in Dubai.....	138
8.2.6 Additional Questionnaire for Tourists	139
8.2.6.1 Dubai as a Tourist Destination.....	139
8.2.6.2 Expectations of Tourists.....	140
8.2.6.3 Purpose of Visit.....	140
8.2.6.4 Tourist Destinations in Dubai.....	142
8.2.7 Questionnaire for Designers and Construction Field Experts	143
8.2.7.1 Designers Iconic Perceptions.....	144
8.2.7.2 Designers Reflections about Symbolism in Architecture.....	145
8.2.7.3 The Emerging Iconic Architecture in Dubai.....	146
8.2.7.4 Good Pieces of Architecture in Dubai.....	148
8.2.7.5 Design Process - Architectural Freedom and Contradictions.....	149
8.3 Interviews.....	151
8.3.1 Interviews with Designers and Construction Field Experts	151
8.3.1.1 Signature Styles versus Meaningful Architecture.....	152
8.3.1.2 International Architects creating Livable Cities.....	153
8.3.1.3 Design Briefs for Architects.....	154
8.3.1.4 Challenges and Demands faced by Designers.....	156
8.3.1.5 Mixed Metaphors in Design Concepts.....	157
8.3.1.6 Icon and Iconoclast – Architecture as a Product.....	158
8.3.1.7 Architecture for People – Creating New Paradigms.....	160
8.3.1.8 User Experience in Architecture - Sense of Place and Identity...	161
8.3.1.9 Environmental and Social Sustainability of Architecture.....	162
8.3.2 Interviews with Decision Makers and Real Estate Developers.....	163
8.3.2.1 Vision of Dubai.....	163
8.3.2.2 Culturally Relevant Open Public Spaces.....	164
8.3.2.3 Environmental Conservation in Dubai.....	165
8.3.2.4 Heritage Conservation and Identity in Dubai.....	166
8.3.2.5 Sustainable Architecture in Dubai.....	168
8.3.2.6 Architecture and its Identity in Dubai.....	169
8.3.2.7 Role of Real Estate in Shaping Dubai.....	170
8.3.2.8 Dubai at Present after the Economic Downturn.....	171
8.3.3 Interviews with Experts.....	173
8.3.3.1 Pedestrian-Scaled Outdoor Public Spaces.....	173
8.3.3.2 Dubai and Its Construction Workers.....	175
8.3.3.3 Identity and Sense of Belonging in Dubai.....	177

8.4 Summary	178
--------------------------	------------

Chapter Nine: Conclusions and Recommendations

9.1 Conclusions	180
9.1.1 Age of Iconism – International Playground of Sorts	181
9.1.2 Symbolism in Icons – Relevance and Associations	185
9.1.3 Real and Illusive Identities in Cities	187
9.2 Recommendations	191
9.2.1 General Recommendations	191
9.2.2 Recommendations to Designers	192
9.2.3 Recommendations to Decision Makers	194
9.3 Future Research	195

References.....	197
------------------------	------------

Bibliography.....	206
--------------------------	------------

Appendixes.....	214
------------------------	------------

List of Figures

Chapter One:

Fig 1.1 Flow Chart for Research	17
---------------------------------------	----

Chapter Two:

Fig 2.1 A World of Symbols.....	20
Fig 2.2 Minaret for Call of Prayer.....	21
Fig 2.3 Basic Plan of Mosque.....	21
Fig 2.4 Pyramids.....	23
Fig 2.5 Vaastu Shastra.....	23
Fig. 2.6 Swastika- a Sacred Symbol.....	26
Fig 2.7 The Peace Sign.....	26
Fig 2.8 New Form of Symbolism and its Growth	30

Chapter Three:

Fig 3.1Selfridges, UK, Building as Sign	36
Fig 3.2 Corbusier Ronchamp Spiritual Icon.....	36
Fig 3.3 Eiffel Tower – a True Icon	38
Fig 3.4 Norman Fosters Gherkin.....	38
Fig 3.5 Piano’s Pompidou Center Public Symbolism.....	39
Fig 3.6 Gehry’s Sketches – Sculptural Abstraction	39
Fig 3.7 Freedom Tower – Iconic Circus.....	40
Fig 3.8 European Union – Re-Branding.....	42
Fig 3.9 Scottish Parliament – National Icon.....	42
Fig 3.10 Zaha Hadid’s Phaeno Science Center in Wolfsburg, Germany.....	43
Fig 3.11 Walt Disney Concert Hall LA	44
Fig 3.12 Pantheon Cosmic Force.....	44

Chapter Four:

Fig 4.1 Individual’s Cultural Identity.....	48
Fig 4.2 Multiculturalism in Cities.....	48
Fig 4.3 Place Identity.....	50
Fig 4.4 Legibility and Way Finding.....	51
Fig 4.5 Growing Globalization.....	52

Chapter Five:

Fig 5.1 Dubai an Iconic City.....	53
Fig 5.2 Dubai Creek.....	54
Fig 5.3 Growth of Dubai.....	57
Fig 5.4 Tourism and Occupancy in Dubai.....	58
Fig 5.5 GDP in UAE.....	59
Fig 5.6 Dubai Growing Commercial Hub.....	61
Fig 5.7 Multicultural Mix.....	61
Fig 5.8 Federer and Agassi Burj Al Arab.....	62
Fig 5.9 Shah Rukh Khan.....	62

Fig 5.10 Burj Al Arab.....	63
Fig 5.11 Burj Khalifa, the World's Tallest.....	63
Fig 5.12 Bastakiya Arab Heritage.....	64
Fig 5.13 Dubai Marine Loss of Controls.....	64
Fig 5.14 Arabian Ranches – Gated Fortress.....	65
Fig 5.15 Sheikh Zayed Road, Manhattanization.....	66
Fig 5.16 The Gate, Triumphal Arch.....	67
Fig 5.17 Architecture for People.....	67
Fig 5.18 The Palm as a Palm.....	68
Fig 5.19 Iconic Obsessions.....	68
Fig 5.20 Dubai Strategic Plan 2015.....	69
Fig 5.21 Dubai's GDP 2005.....	69

Chapter Seven:

Fig 7.1 Burj Khalifa – Opulence Redefined.....	94
Fig 7.2 Burj Al Arab Symbol of Dubai.....	95
Fig 7.3 Ski Dubai Mall of the Emirates.....	95
Fig 7.4 National Bank of Dubai.....	96
Fig 7.5 Clock Tower Historical Symbol.....	96
Fig 7.6 World Trade Center Emblematic.....	97
Fig 7.7 Palm Islands Symbol of Palm.....	97
Fig 7.8 Dubai Creek and Yacht Club.....	98
Fig 7.9 Dubai Metro.....	98
Fig 7.10 Dubai Creek, Lifeline.....	99
Fig 7.11 Grand Jumeira Mosque.....	99
Fig 7.12 Iconism Matrix for Parameters of Icons.....	100

Chapter Eight:

Fig 8.1 Ages of Respondents and Iconic Associations.....	109
Fig 8.2 Relation of Income Range (Monthly) and Corresponding Icons.....	110
Fig 8.3 Relation of Level of Education and Response Rate to Questionnaire.....	111
Fig 8.4 Relation of Gender to Visual and Experiential Icons.....	112
Fig 8.5 Ethnic Background reflects on Residents Location.....	113
Fig 8.6 Nine Evaluation Criteria for Defining Icons.....	115
Fig 8.7 Percentage Weightage of Evaluation Criteria for Icons.....	116
Fig 8.8 Percentage Weightage for Diversity of Icons.....	117
Fig 8.9 Engaging Qualities of an Icon.....	118
Fig 8.10 Awarding the Iconic Status.....	122
Fig 8.11 Visual and Experiential Icons in Dubai.....	124
Fig 8.12 Selection Criteria for Visual and Experiential Icons in Dubai.....	127
Fig 8.13 Percentage values for Iconic Symbol of Dubai.....	128
Fig 8.14 Iconic Symbol of Dubai.....	129
Fig 8.15 Percentages of contribution of the Iconic Symbol.....	130
Fig 8.16 Contribution of the Iconic Symbol.....	130
Fig 8.17 People's Perceptions of Symbolism in Icons of Dubai.....	132

Fig 8.18 5 Point Rating for Opinions on Symbols.....	133
Fig 8.19 Residents Length of stay in Dubai and Iconic Associations.....	135
Fig 8.20 Water Fountain – A Destination.....	137
Fig 8.21 Jumeira Beach –Place to Visit.....	137
Fig 8.22 Abras – Tradition and Culture.....	138
Fig 8.23 Old Souq – Lost Icons of Dubai.....	138
Fig 8.24 Ranking of Dubai as a Tourist Destination.....	139
Fig 8.25 Tourists Purpose of Visit.....	141
Fig 8.26 Percentages for Top Tourist Destinations in Dubai.....	142
Fig 8.27 Most Visited Tourist Destinations in Dubai.....	143
Fig 8.28 Percentage Rating of Reasons for Symbolism in Architecture.....	146
Fig 8.29 Percentage Rating for Good Pieces of Architecture in Dubai.....	149
Fig 8.30 Design Process – Architectural Freedom and Contradictions.....	150
Fig 8.31 Signature Architecture by Star Architects for Iconic Projects in Dubai.....	152
Fig 8.32 Percentage Rating for Dubai’s Icons creating a Livable City.....	153
Fig 8.33 Design Briefs for Architects.....	156
Fig 8.34 Percentage Values for Challenges and Demands faced by Designer.....	157
Fig 8.35 Percentage Rating for Mixed Metaphors in Design Concepts.....	158
Fig 8.36 Percentage Rating for Numerous Icons in a City.....	159
Fig 8.37 Percentage Rating for New Paradigms in Architecture by People.....	160
Fig 8.38 Percentage Rating for User Experience in Icons.....	161
Fig 8.39 Poor Environmental and Social Sustainability of Icons in Dubai.....	162
Fig 8.40 Communal Open Spaces in Dubai.....	165
Fig 8.41 Open Public Spaces - Green Lungs of Dubai.....	166
Fig 8.42 Historic Symbols hold no Relevance in Dubai.....	168
Fig 8.43 Architecture and Associated Contribution to Identity in Dubai.....	170
Fig 8.44 Annual Arrival of Tourists in Millions.....	171
Fig 8.45 The Dubai Financial Market General Index.....	172
Fig 8.46 Dearth of Public Spaces in Dubai.....	175
Fig 8.47 Non – Iconic Places.....	175
Fig 8.48 Construction Workers.....	176
Fig 8.49 Rights of Workers.....	176
Fig 8.50 Reflections on Results.....	179

Chapter Nine:

Fig 9.1 Mind Map of Conclusions.....	190
Fig 9.2 Duality in Dubai.....	196

List of Tables

Chapter Seven:

Table 7.1 Number of Distributed Questionnaires and Respondents.....	102
---	-----

Chapter Eight:

Table 8.1 Percentage Values for Decisive Statements on Icons.....	120
Table 8.2 Percentage Values for Decisive Statements on Icons.....	121
Table 8.3 Percentage Values for Visual and Experiential Icons.....	124
Table 8.4 Top 3 Visual Icons in Dubai.....	126
Table 8.5 Top 3 Experiential Icons in Dubai.....	126
Table 8.6 Percentages for Selection Criteria of Visual and Experiential Icons.....	129
Table 8.7 Percentages of Opinions on Symbols.....	133
Table 8.8 Reasons for a Sense of Pride Living in Dubai.....	136
Table 8.9 Reasons for no Communal Well Being Living in Dubai.....	137
Table 8.10 Percentage Rating of Tourist Expectations.....	140
Table 8.11 Percentages and 5 Point Rating for Designer's Iconic Perceptions.....	145
Table 8.12 Percentages and 5 Point Rating for Emerging Iconic Architecture in Dubai.....	148
Table 8.13 Percentage Rating for Design Briefs given to Architects in Dubai.....	155
Table 8.14 Lack of Sense of Belonging in Dubai.....	177

Abbreviations

AED: United Arab Emirates Dirham
BEA: Bureau of Economic Analysis
BRE: Building Research Establishment
CAD: Computer Aided Design
CDA: Community Development Authority
DCCI: Dubai Chamber of Commerce and Industry
DED: The Department of Economic Development
DEWA: Dubai Electricity and Water Authority
DHA: Dubai Health Authority
DTCM: The Department of Tourism & Commerce Marketing
DL: Dubai Land Department
GDP: Gross Domestic Product
MOPWH: Ministry of Public Work and Housing
NGO: Non- Governmental Organisations
RTA: Roads and Transport Authority
SCR: Supreme Council of Rulers
SOM: Skidmore, Owings & Merrill
UAE: United Arab Emirates
UK: United Kingdom
UN: United Nations
UNESCO: United Nations Educational Scientific and Cultural Organisation
WB: World Bank
WHO: World Health Organisation

Chapter One- Introduction and General Overview

1.1 Introduction and Overview

Of all the forms of arts, architecture is one firmly bound up with daily lives of people. Very often people take these different building types for granted and use them as per the function required of them. But certain architectural creations attract greater attention; they may be admired accepted or rejected, and go beyond the mere functional requirement of the built form. A deeper meaning and an identity is associated with these architectural creations. They may define a nation or a society. Thus architecture becomes socially relevant addressing issues of quality, aesthetics, functionalism, construction and innovation.

The 20th century witnessed rapid developments and advances in all fields of technology including building technology and architecture than ever before in the history of mankind. This was brought around with the conditions prevailing at the end of the 19th century as a result of the Industrial Revolution. It set in an era of modernization and then urbanization. The architecture of expressive landmark buildings became the trademark of 20th century architecture. There is a new form of symbol taking shape in the fast growing economies of the world – the iconic in the architectural developments all over the world. It is pertinent to explore the origins and meanings of these icons in the architectural vocabulary and reveal how they have been interpreted by people in the contemporary society. This allows for a fresh perspective to the visual global world of branding that our generation is living through. This new genre of iconic architecture is at times spectacular, in the context of its times and its surroundings, by virtue of its structural achievements, its innovative use of materials, or its formal language, or a new building type and at times may result in a complete disaster in its architectonic form.

The second aspect is the issue of identity faced by countries the world over. Today it has become all the more complicated with the constant global exchange of ideas and people. Architects are constantly looking for references and symbols within the roots of the cities that they design for, in addition to giving the client a marketable identifiable product. For architecture is not only a means to an end, it is the art selling of ideas and products to a consumer society. In the seminars and conferences conducted architects highlight this important issue and many specifically focus on the subject of 'identity' – with the subtopics of unity within diversity of image identities that our clients

and users of the projects have sought through us, as their self-expressions and their most cherished visions for their future. In this latter context, we have been passive receivers of their hopes and dreams. It highlights the architect's responsibility in creating the reality of the dreams envisioned, and probably also in the formation of identity through architecture and its associated symbolism. Within these challenges that an architect encounters to deliver, the key principles of functional purpose, environmental adaptation and cultural relevance in architecture at times take a back seat. The entire focus being on, creating the cities' next landmark that declares to the world that it has arrived. This art of landmark building has created a genre of iconic celebrity architects. Celebrity architecture by celebrity architects for celebrity cities in the global arena.

The result is architecture of a three point-tedness that addresses the issues of identity through its symbolism and 'iconism.' These issues become all the more relevant and challenging in the evolving global modern societies. Cities and its people seem to have a strong urge to stand apart from the crowd, to be more visible and thus have more impact within and around.

Traditionally architecture has been defined by the functional purpose of the project built, understanding its use, function and needs that are quantifiable. For this purpose architects carry out feasibility reports in time, budget / economy, implementation / quality, maintenance and operation and running of the building. But today with the commercial forces at play and the desire to stand out from the crowd of landmark buildings is challenging the important dimensions of 'soulful architecture'. Though architects understand and realize that it is the correct integration and exaltation of signs and symbols of specific cultural identity which are the re-affirmations society has accrued through ages to feel a connectedness to the architecture. In the world marketplace each city is competing for attention, it at times this seems like a remote possibility.

The study discusses and reflects upon how Dubai too set out to modernize and claim its own global landmarks. Whatever seemed impossible to the outside world has become a possibility in Dubai. Dubai is an example of how globalization and diversity in cultures creates international modern cities. In this context the city of Dubai, in the United Arab Emirates presents a fascinating case study of the urban and architectural development which results when planning, architectural design and construction are completely fashioned after the modern order.

The study is one of its kinds and specific to the unique cultural fabric of this desert region in Arabia that has undergone unprecedented development since the late 1960's. The arrival of modern architecture and the international style in Dubai in particular, was coupled with extensive cultivation projects implemented in originally barren and arid landscapes bordering on the expanse of the desert sands.

With the dramatic backdrop of the Arabian Gulf, distinguished by the immaculate expanse of desert sands and the serene blue shores of the Arabian Gulf, Dubai has a strong urge to make a mark on the world map has led to a building frenzy unknown elsewhere in the world. The prevailing economic, social and political conditions create a model as unique as the architecture dots in the ever - expanding limits of the city. The quest compelling for analyzing and projecting these complex forces that contributed to the formation of the modern Arab city of Dubai and its ongoing impact within and beyond. The study attempts to present first hand views and experiences which may or may not contradict the development assumptions and aspirations of the national and international design fraternity. The growth that Dubai has experienced in a short span of time raises many a questions that need to be addressed. The result is a real estate and tourism boom, putting Dubai on the world map as envisioned by the ruler His Highness Sheikh Mohammad Bin Rashid Al Maktoum and today is one of the fastest developing economies of the world.

Dubai realized that the easiest and fastest route to mapping itself on the world map was iconic architecture and the architects engaged for these projects struggled to come up with the symbols and metaphors, leaving not only an imprint on the mind of people but also highly influencing the quality of life and the city itself. Many voice their opinions others overwhelmed by the progress choose to let the drama unfold in silence. There is urgency in documenting this unfolding drama for every few day's new developments and flyovers mushroom into the city that seems to have no limits to its growth. It may well be a model of urban development in an era of globalization for the future cities of the world. Being one of the best marketed and packaged cities in the world, the chapter concludes highlighting the different aspects of the accelerated construction projects that have dictated an exceptional change in the building experience, evolution of the city, its people and landscape. Because it is very true that when a global culture has no unifying faith, the iconic building will continue to prosper, perhaps even increase in volume.

1.2 Research Problem

Today all of Dubai's so called 'great iconic buildings' are happily confronting each other in competitive verticality. The result of which is an architectural panorama that is truly shouting out for attention, each building seemingly attacking the other. The city has turned into an architectural playground of sorts for architects from the world over. It enjoys a celebrated image and wants to maintain it. This has created a city that is spectacular in its architectural creations, infrastructure and the range of facilities available. This global modernization further has led to homogenization at one end and the endless fragmentation at the other. Dubai continues its branding and image identity for its international marketing continuity even in times of financial downturn.

The study discusses the issue of modernity with its resultant 'iconism' and symbolism and influences or the lack of context, religion, culture, identity and the ideology in design. Many architects have reiterated that architecture is a sign rather than architecture as a space. This resultant iconic architecture in Dubai today may be facing the challenge of leaving an imprint on the minds of people, thus aiding in establishing a symbolic value for people who are as varied as the architecture, an amalgamation of more than 200 different cultures. Thus it becomes important to investigate the contours defining this phenomenon as follows:

- Studying the phenomenon of architecture as a sign, is it vital and valid or is it purely vulgar satisfying the needs of the consumerist society. Each piece of architecture in Dubai strives to be an amazing piece of surreal sculpture supported by the neck breaking speed of commerce and trade. Some of the landmark buildings may become places of pilgrimage for architectural enthusiasts or acquire a symbolic status as emblems of the cities or the nations in which they stand. In this context the thesis explores architectural creations in Dubai that are of significance today or tomorrow in terms of their architectural history, their popularity, originality or symbolic value.
- Focusing on the relevance of symbols in modern societies with varied cultures, ever floating populations in bringing people together. Traditionally, symbols have served a vital function because they help us bind together; creating a common codified system that reflects status, nationality, cultural activities. Today it is for commercial reasons.

- Understanding the need to belong that is fundamental to all human societies and enhances cultural identity. In this context the issues of identity, context and legibility become pertinent. The symbolism associated with these landmark buildings and the created cultural identity taking into account the various factors at play in Dubai that can easily be classified as a destination. Apparently leaving a legacy of icons and good infrastructure for the future generation without the necessary rootedness.
- Studying the human component and the impact of the human dimension being sacrificed at the cost of creating the regions next icon, this may face the risk of 'commodification' of architecture. The needs of the humans and their role in establishing the iconic status is vital. The term 'iconic' probably should not be placed on a building before it has been constructed, but more an opinion generated over time.

1.3 Research Hypothesis

International Architecture today focuses on the figural shape, Gestalt, metaphors, symbols with religious and technical meanings and connotations and at all costs needs to stand out from the crowded built environment of the international cities. This is the new type of architecture that has emerged in the last decade - the architecture of iconic landmark building. Traditionally public buildings were symbols of and to the society, people bound together by the shared meaning expressed by these buildings. Commercial and social forces have taken over the ever - expanding international cities of the world. The easiest and quickest manner to achieve that is to be at the top of the 'popularity charts' so as to say. Gain instant fame, any publicity good or bad increases the ratings. The 'awe factor' works wonders for architecture in today's times— at once provocative and practical yet without the context that religion and ideology once provided. It is these same issues that Dubai faces and as many studies suggest has been labelled as a 'city without identity.'

The main hypothesis of the research is:

Iconic architecture in Dubai with its associated symbolism has far less association and relevance for people thus impacting their personal and regional identities. These icons do not always create the lasting impression that people desire through experiences and memories of spaces and places.

This hypothesis is defined by the following points:

- **Inflated Construction of the Icon and Image Making** - The 'I' word is the new brand for Dubai with mixed metaphors pouring through it. In Dubai architects are given briefs to create a hit, they need a building to do what Gehry did for Bilbao and Sydney Opera did for Australia. In Dubai, the trickle of icons has become a flood, mixed metaphors pouring through it - the 'I' – word the new brand for Dubai. Presently, the challenge is to enhance the 'identifiability' and recognition of the physical place and structures in the city by incorporating historical as well as new images dominated by commercialism and globalization, overlooking the other important realms of architecture for people.
- **Emerging Symbolism and Loss of Hierarchy** - Metaphors and symbols are not always relevant to function, culture and environment. Buildings today can be identified with a symbol, the desert flower in the case of Burj Khalifa in Dubai, the tallest building in the world. Such symbols associated with buildings tell their own story, at times an instructive one even if it is not a full or adequate response to the buildings. The desire to create a logo or an image overtakes the relevance of the symbols used and people as a community do not associate with them. Today that hierarchy is lost; in the world market place any piece of architecture can command attention, power with or without the desired meaning and feeling of community well-being.
- **Iconic Perceptions of People and Public Realm** - The public realm is the one to suffer the most. An urban decorum, common decency, shared streets; common public spaces are a thing of the past. The only collective transport that Dubai can be proud of today is the Metro. The surplus identifiable structures and architecture does not necessarily contribute to the legibility, way finding or the mind maps of the city. The iconic buildings designed and awarded the status by media as icons may not leave an impression and an image in the minds of residents and visitors for the cultural sensibilities are unique to this part of the world.

1.4 Research Aims and Objectives

What architects face today are two polar tendencies towards the image identity which is a hallmark of the construction industry. This image identity influences the design and character of the built projects. At one end are the clients who desire traditional images and environments and on the other are the ones craving for an international image. In Dubai the real estate and construction sectors took the world by storm as landmark projects which were mere architectural visions, took shape in the Emirates. Dubai, in its quest for identifiable image in the international arena, through the landmark buildings, experimented with the traditional and modern vocabulary of signs, symbols, metaphors and construction methods. The foremost objective of the research is to explore the result and impact of the international image that Dubai has created for itself through its icons and the symbols used, in creating an all-inclusive people oriented built environment.

This brings us to the basic aim of the study, which is polarized around the different dimensions of 'iconism' and its inherent relationship with issues of identity and symbolism impacting people and cities in an a tangible and intangible manner. This is achieved through the following objectives:

- **Phenomenon and Parameters of the Iconic** - Understanding and defining the phenomenon of iconic and what and who classifies a project as iconic. Furthermore for whom is it iconic - the public, the developer, the designer, the client or the city in general? Also addressing the parameters that classify good and bad icons and those that clearly stand out as icons because there is a saturation of icons in Dubai. Thus the study outlines and evaluates both the more measurable physical factors and the intangible ones associated with feelings and emotions of people in establishing an icon.
- **Relevance of Symbolism in Iconic Projects of Dubai** - Studying the phenomenon of architecture as a symbol and the historical precedents of architecture as signs. In the past these signs and symbols expressed a shared meaning through well-known conventions and important public buildings stood out from the background, retaining a relationship of power and meaning, maintaining a hierarchy in the structure of the city. The relevance of these signs and symbols in the modern society of Dubai is explored.

Thus the study establishes a connection between Dubai establishing a contemporary international identity by means of its numerous 'firsts' in design and construction and the symbolism and metaphors associated with these iconic projects. What are their implications for the future. Cross checking their validity for social generic purpose or mere commercial gimmick to increase the marketability of the project.

- **Visual perception and Identity through Architecture** - Understand the perceptions of the diverse society and the correct integration of the signs and symbols for a resultant cultural identity and sense of belonging. For Dubai is on the verge of superseding metropolises like New York, Paris, Shanghai and Taipei. Cities such as Dubai communicate through symbolism of its form, resulting in an ambiguity in the visual perception. The study analyses the visual perception of iconic in a city rooted in its traditions and culture, studying the perception of people, users, tourists, architects, builders, real estate agents, and developers in a range of contexts such as cultural, aesthetic, sociological, contextual and issues in the architectonic forms in Dubai.

1.5 Research Questions

Dubai is a shopper's paradise and an attractive market for real estate developers. The history and the growth of Dubai are unique. The contributing factors to the growth of the city are as unique as the growth itself which are namely socio – political and economic factors, the political structure and power, celebrity system and the entire process of branding that has created this unique international city if it can be called one. The undemocratic decision making is the strongest contributing factor to seeing Dubai on the world map. The real estate market boom was a result of increase in oil price and then there was shift to non-oil trade with the primary focus on foreign investment, a boost in the tourism industry and creating a shopper's paradise for land as a resource is plentiful. All this was undertaken within a unique structure of watchdogs of the wealth of few namely Nakheel, Emaar and Dubai Properties. The research will reflect upon and ultimately review all those impacts that have physical form or have led to new trends in the region. At this stage the research is narrowing from a wider platform into a ramped and focussed arena of few most iconographic impactful edifices.

The temptation to do a very broad review of this Las Vegasisation is very strong, but the specific review through focussed questions will establish a more succinct and precise understanding of the phenomenon. At an overall level the research questions can be classified as following very broad framework of ideas, may not be in the correct order of priority.

- **What are the interpretations and perceptions of the iconic in contemporary societies and do these icons enter public consciousness?**

This question aims to explore the iconic in architecture, origins and meanings of these icons in the architectural vocabulary and how they have been interpreted by people in the contemporary society. With the new materials and structural freedom these new icons carry the same symbolism but in more international way and at time non-committal to any culture. It intends to study what these icons borrow from the conscious mind to remain embedded as it may have sought.

- **Is the social and psychological need to symbolize being satisfied through associations and meanings, thus creating a sense of identity?**

All possible symbols, whether drawn from the tradition of Dubai or the ever more progressive international imagery, have contributed in many ways to the symbolism in Dubai's buildings. Sails, pearls, sea, waves, dunes, falcons and many other most direct symbols have fused into the imagery of Dubai. This question thus is very important to understand in chronological sequence the intensity and haphazardness and the quantum of this trend. Man's innate need for associations and meanings is more evident in cities most identifiable structures. This is more behavioural and has definite implications on the outcomes of this research. Furthermore it will question the foundations of architectural traditions versus progressive architecture in context of complex iconographic and symbolic meanings interpreted by cosmopolitan mind with open neurons and least interest to absorb in an era of excessive imagery. It will aim to understand symbolism in a specific culture, the discussion on signs and symbols being more complicated than imagined. Understanding contemporary solutions cannot focus on the religious and cultural connotations.

- **What are the tangible and intangible evaluation criteria for icons in creating the memorable associations?**

The question addresses the visual architectural implications of the primary and secondary symbols in forming the sensory evaluation of each of the iconic buildings. The regional overtones and historical references as a part of the symbolism are merely sheathing, a removable skin that is only an expression of taste, not the symbol of region or the culture. Low charge of forms leads to ambiguity and it is doubtful that any culture can operate in an ambiguous visual system. The culture of this region has rich traditions with deep rooted visual symbolism. There is a non-commutability of abstraction; visually perceptible features then in memories of men and events: the place where something took place or where someone did something. The question thus is to understand if there is relevant symbolic iconography - denoting rather than connoting fashion in terms of memorable associations and not as generalized physical shapes laying claims of being an icon.

- **Is there an overall loss of context and district imagery with the relaxed guidelines for designers and builders?**

The question aims to explore and conclude how the existing bye – laws, Dubai Municipality, controls or loss of controls, individual precinct development by developers may have resulted in the loss of context or district imagery. The relaxed usual constraints of urban propriety see the interest of the developer and the client at the forefront. And collectively this does not positively contribute to the imagery of the individual buildings, precincts or the city as a whole. Instead of a unified and flowing image, the cities mental map now constitutes of abrupt districts made from gated communities and precincts. Thus the question evaluates how the race for commercial grandiose has contributed to this breakup and fragmentation in the overall fabric of the city.

1.6 Research Approach / Methodology

The research methodology in this case includes an investigation of architectural projects, their analyses and interpretations of people about these projects, reflection. All research is based on the assumptions of how the world is perceived and how we can best understand it. Though the research begins with a theoretical base, but important are the field studies to be able to reach a firm conclusion. With a city so transient in nature and an ever floating population it is the opinions of the diverse segments and one to one interviews and questionnaires that will result in a credible research that leads the relevant authorities and people to move in the appropriate directions. For better structuring of the research the entire study is divided into the five W's, which are why iconic, who defines iconic, who qualifies status of iconic, the where component of iconic and for whom these icons are being built for.

The theoretical part of research largely deals with the emergence of the language of architecture as sign. Highly perceptual, this part of research looks into the design influences, the resultant process and final products in context of Dubai. Theoretical part also depends on the critical analysis by the various design critiques. Most importantly it leads to a hypothesis which with applied studies, in the second part of research establishes the final outcome of the research. The methodology is to identify the time period of study with respect to the factors commencing the spurt of commercial growth. Study of socio - political factors leading to these growth spurts and the impact of these factors on the urban form, construction industry, and new architectural projects. A chronological study of the major stylistic projects in the region, particularly the defining projects is undertaken. A visual and empirical case study of projects of various scales, from public to private, from commercial to institutional is vital to the study. These studies lead to the shortlisted projects where it is most important to establish the evolution of the symbolism, its journey to be iconic and its impact at various levels. The most tangible but eye opener may be the part of research where the current icons are revisited with their creators so as to investigate the aims and goals versus their current impact. Another important component of the research is the perception of excessive landmark buildings and search for 'iconism' in this crowd. The entire approach is towards interpretive and not descriptive. The study discusses the history of these landmarks and evaluates their implications for the future of this building type. Questionnaires and short interviews with major architects are included.

The approach is to be able to validate the research objectives and the hypothesis through community involvement which is the key to the success of the field studies. A co-operation from the decision makers and the government agencies is also required. Architects are service providers to the people who live and define the spaces they create. The subject population is from different nationalities and strata of the society. The design brief and methodology adopted by the architects too is important in understanding the unique phenomenon that is taking place. The methodology is characterized by purposeful selection of case study by means of multiple data collection. The challenge lies in the multicultural and diverse social setup that Dubai has. It has ever been welcoming to the foreign populace and the choice of the subjects is critical to the appropriate data collection. Thus the research aims to develop innovation of ideas, design strategies within the field of architecture with specific focus on the Middle Eastern region.

1.7 Rationale of the Research

Architectural knowledge is the basis for giving form to the physical environment and its development. Architecture deals with artifacts and places, their spatial qualities and use as well as systems, processes and methods related to buildings, interior space, built environment and development. In this context it is of great importance to overcome the 'hype' of Dubai's success and the 'myth' of its artificiality. Many journalistic accounts exist of Dubai, many by non-residents, there are negligible academic studies on the city's urban growth and the impact of the landmark projects of the rainbow population of Dubai. Most of the studies focus on the historical, political or economic perspective and many entirely for the visiting tourist with little focus on the resident population. The reason that this research becomes so critical is that whatever has been written about Dubai is only a documentation of the existing projects that are constantly being glorified or there are articles written by people who have not been a part of the process of growth. This will be the first of its kind in the region. Before we lose the builders in time, users in migration and symbols in translation, this research will record it in time and establish the patterns leading to this unique phenomenon. Dubai has no precedents and having lived in Dubai for more than 20 years and being a part of this growth, there exists very little authentic documentation and research on the growth of Dubai and its impact on the ever increasing multicultural population, the residents, the ever floating population of tourists and the global environment.

The entire city reflects a constant mood of optimism, offering the best infrastructure and a limitless opportunity to grow. This has been the driving force behind where the city stands today. Not many years back, Dubai was unknown to the world but there seemed to be an intrigue factor with Dubai. Today that is turned into the awe factor. Designers, planners, visionaries all over the world are attempting to understand the formula for the success of Dubai. A trading port transformed into a business hub today attracting tourists from all over the world. It is in the news for all the right reasons. The peaceful co – existence of people of various nationalities and backgrounds with the city offering equal opportunities to all is commendable. Dubai is a city in transition, one so fast that it is impossible to keep pace.

Dubai is a city that is not easy to comprehend and visualize. With a growth so tremendous, it is important to pause and evaluate if people do feel the sense of belonging, a relationship to the soul of the city if it has one or many now. For a tree to flourish and fruit the roots need to be nurtured. It is important to relate the entire process of this rapid fire iconography to the socio political growth happening in the region in the past two decades. This understanding will not only reduce the element of surprise but also give a pragmatic view of the phenomenon. The research thus focuses on the search and list of symbols from past and present, understanding the interpretations of these by the architects and the people. It is important to understand their impact as scaled versions of the symbols and their underlying meanings. This critical examination can add knowledge in supporting results that can be of future use to the general public and the concerned authorities. Only after careful evaluation can the guidelines for designers and planners be formulated. For with the present resources and the mind bank it is important that architects take up the social responsibility to create cities that are sustainable and give a sense of belonging to the ever floating population. For it is true that people though not belonging to UAE have spent their entire lifetimes in the city, and deserve the rootedness within the city in addition to the sense of pride. There has been an increase in iconic architecture and it is timely to evaluate it in relation to key built environment issues and current debates. Moreover there is a dramatic lack of journal articles for Dubai and this study will contribute to the existing published work on Dubai.

1.8 Dissemination

The results of this research can be utilized by the following sectors:

- **Local Planning Authority**

The main bodies responsible for the planning, designing and development of the cities master plan are the main bodies to benefit from this research. This involves establishing the basic economic and planning parameters underlying the development of regional and urban development projects. These authorities can take decisions regarding the land-use and sizes allocated, with the aspects of accessibility to these different zones in the master plan of the city. The master plan can thus balance by aligning the long-term vision of Dubai with the current market trends, needs of developers and people.

- **Dubai Municipality (DM)**

The Municipality has the vision of creating an excellent city that provides the essence of success and comfort of living and is instrumental in maintaining the architectural heritage and maintaining cultural landmarks of Dubai. Guidelines can assist in formulating the appropriate codes and bye-laws to address the issues of legibility and identity in the city. Thus the impact of architecture is controlled and projected well for the future.

- **The Department of Tourism & Commerce Marketing (DTCM)**

Its mission is to position Dubai as the leading tourism destination and commercial hub in the world. DTCM is the principal authority for the planning, supervision and development of the tourism sector in the emirate and needs to establish the format for addressing not only the needs of tourists but also the residents.

- **Dubai Chamber of Commerce and Industry (DCCI)**

It provides maximum support and assistance for furthering the business climate in the region, in line with its mission. In addition to the business opportunities, it needs to set the guidelines that further enhance the livability of the city. This it can do in conjunction with the private developers by focusing on the social responsibility that is an important component in business development.

1.9 Research Structure

The research is divided into nine chapters. The first five chapters are dedicated to the theoretical part of the research, while the other three chapters discuss the field work. The last chapter concentrates on the conclusions and recommendations.

Chapter One: Introduction

The first chapter identifies the research problem at the international level and the unique phenomenon taking place in the context of Dubai in particular. The research aims and objectives are clearly outlined. The hypothesis is established with the outcomes that are expected out of the research. The overall structure of the entire thesis is generated through a flow chart as indicated in Fig 1.1.

Chapter Two: Evolution of Architecture as Signs and Symbols

The second chapter traces the evolution of symbolism in architecture through history. The meanings associated with these symbols and the role played by these symbols in the creation of an identity for societies. The different symbol systems are evaluated through the metaphors applied in the modern case studies. The phenomenon of the new form of symbolism in architecture that is the iconic is understood.

Chapter Three: International Iconic Architecture and Its Impact

The third chapter understands the evolution of the iconic in modern architecture. Defining and investigating icons through the recent precedents of architecture evolving as 'egotecture'. The role of media in the acceptance of the iconic and branding is outlined. In the international market the impact and success of the intentional international icons is highlighted. The chapter concludes with the context in these architectural compositions.

Chapter Four: A Quest for Identity – Architecture as Identity

The fourth chapter addresses the religious, cultural, social and aesthetics issues of identity. The chapter understands the quest for identity and the attempt to achieve it through architecture in the diverse societies. The resultant emergence of celebrity architecture is understood and how the public realm is impacted through visual pollution and loss of community.

Chapter Five: Dubai an Emerging Iconic City

The history and growth of Dubai is traced in the fifth chapter with the factors that have contributed to the unique phenomenon of growth. Understanding how the socio-political and economic factors have shaped the architecture and the urban matrix of Dubai. The role of architects in selling visual imagery is understood. And also the role of the governmental agencies with the bye laws and guidelines established for the construction in Dubai.

Chapter Six: Research Methodology

This chapter focusses on the methods applied in this research and will discuss the research environment in Dubai. This is followed by the research methods that will be employed in the research including case studies, sample surveys, interviews and questionnaires. The methodology identifies the process and systems employed in testing the hypotheses through a process of theoretical studies and field studies. The community involvement is foremost and covers a wide range of professionals and people from different strata of the society.

Chapter Seven: Field Work and Studies

This chapter focusses on the methods and measurements that followed the empirical studies. The first research method is the questionnaire, which is divided into two parts: users, designers. The interviews are conducted for the decision makers and experts. The case studies of the built environment are undertaken in the eighth chapter, outlining the parameters and designing the questionnaires and interviews to conduct the pilot studies.

Chapter Eight: Results and Analysis

This chapter displays all the results of the survey and fieldwork. The results of the questionnaires, interviews and field work are analyzed in the ninth chapter, analyzing and evaluating the various aspects to test the hypothesis.

Chapter Nine: Conclusions and Recommendations

The final chapter concludes the results from the theoretical and empirical studies and outlining the recommendations to fulfill the objectives of this study. The conclusion incorporates all the results and findings, with suggestions to improve living in cities.

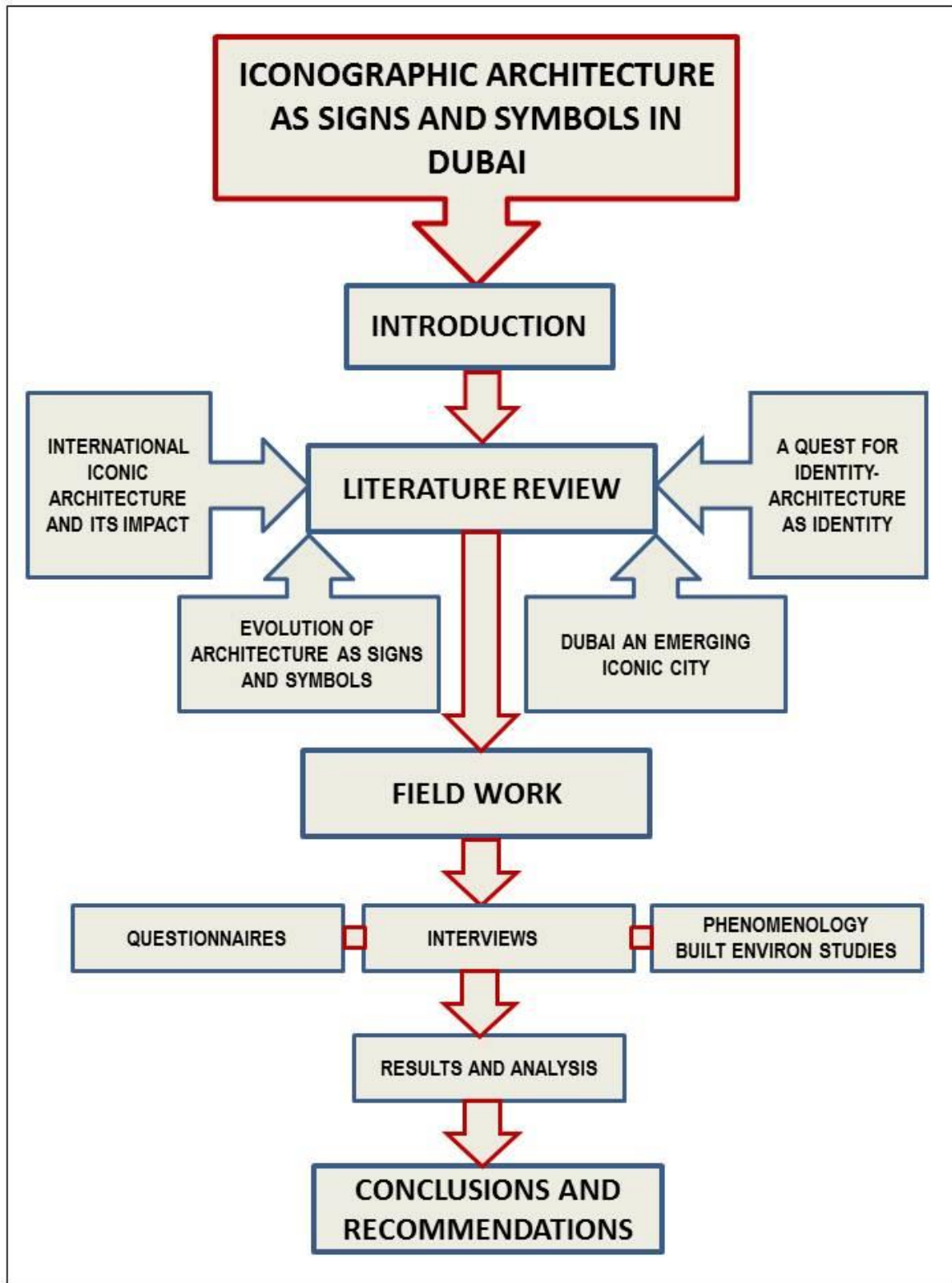


Fig 1.1 Flow Chart for Research Structure, (Seth, 2010)

Chapter Two - Evolution of Architecture as Signs and Symbols

2.1 Introduction

This chapter traces the history of architecture as signs and symbols through the Egyptian, Greek, Italian Renaissance and Baroque with ample examples such as the Pyramids and the connotations for these symbols varying from being religious or political symbols. In the post-industrial information age, civilizations were completely taken over by the electronic and industrial technology and the relevance and meaning of these symbols, their purpose has completely shifted. Iconism with its related symbolism and metaphors has many iconic precedents, ranging from Eiffel Tower, Sydney Opera House, Le Corbusier Ronchamp and Unite d' Habitation, Philip Johnson AT & T Building. These comparisons appear because of man's innate need for associations and meanings. In the present day societies it is the desire for instant fame and the commercial forces that drives designers to architecture as signs and symbols, sometimes without the relevant associations and meanings (Wren, 1998).

Through origin, birth, or naturalization we belong to a specific nation or people. Our national identity is derived from a common culture, language, and history, and outwardly reflected by familiar icons. Whether these icons are statues, dance forms, or folk heroes, we readily latch on to them for their symbolic significance. Shared symbols reinforce our sense of belonging and nationality is an obvious means of grouping people together and this is enhanced by the use of common culture and national symbols. The challenge is when various nationalities comprise the modern society. Architecture may attempt to create the common culture and national symbol.

This modern culture of multicultural society has ushered an era of celebrity architecture and branding. We even today try to find meaning in our world through signs and symbols. As (Wilkinson, 2008, p. 251) argues that 'the need to belong is fundamental to all human societies and enhances our cultural identity'. This need to belong to a group is a powerful urge common to all human species. Whether by birth or belief, group affiliation gives us a sense of community, of history, of memories, and of aspirations, all of which serve to add to our sense of cultural identity. Communities are united by shared histories, often of struggle, as well as by the customs and traditions. Belonging is often symbolized outwardly by clothing, rituals, codified behavior, celebrations, competitions, and cultural icons, allowing instant recognition and importantly binds people together (Sen, 2003).

The act of symbolization and cultural or personal attachment to whatever we call symbols are recognized modes of behaving, feeling, thinking, associating and understanding. Symbols have always been an important part of an architect's design vocabulary. The effect of symbols is subconscious and therefore can be very powerful based on deep memories and our perception of the spiritual world. Most symbols, especially religious symbols, are positive as long as a person associated with them believes in them and is in sympathy with their origin and tradition. Grabbar (2006) suggests that unlike the sign attribute which is fixed, the symbol attribute is variable largely depending on the charge given to it or on the mood and feeling of the viewer. In the modern world the meanings of the functional elements of design is lost and the symbolism associated with them is forgotten. Alternatively, Steele (1994) maintains that this loss of architectural identity can be recovered through establishing local or regional norms, training in having greater sensitivity to the past set of moral and aesthetics traditions. This is further reiterated by Ardalan (1980, p.18) that 'meaningful beauty in architecture requires both a quantitative and qualitative dimension through a process of pragmatic environmental adaptation'.

2.2 Vocabulary and Grammar of Signs and Symbols

The world around us is filled with signs and symbols as shown in Fig. 2.1. Symbols have been in existence since the ancient times and many are difficult to decipher. Modern Signs such as the alphabet and flags are universally recognizable. One of our distinguishing features as Homo sapiens is our enquiring mind and we have developed an extensive vocabulary of signs and symbols. A sign is straightforward in its function: it may be a constituent part of a written or visual language. It has been argued that 'signs give us a simple message that is of immediate momentary relevance' (Wilkinson, 2008, p. 6). A symbol on the other hand, is a visual image or sign representing an idea. The use and recognition of symbols enriches our lives. Symbolism served as a visual language and was widely used in art. In recent modern art, symbols included may not necessarily mean anything to the viewer but have a deep resonance for the artist. While much of the symbolism associated with myth, religion, folklore, art and culture has remained unchanged for millennia, a new form of symbolism has developed. And designers all over the world today employ the use of symbolism in the projects to make them more meaningful and identifiable (Hirst, 2000). Artists too have always incorporated symbols into their works. Many paintings deploy a symbolic language so that objects and figures represent not just themselves but also ideas and concepts.

By looking at the symbolism present in the works of art, we can examine the belief and ideologies that determine an artist's thinking. An understanding of the pictorial language of symbolism can also reveal both beliefs and emotions of the artist's imaginative world (Thompson, 1997). The systematic use of symbols from the natural world has often been used by artists to express allegorical meanings. This association with the natural world is also reflected in the design of buildings. A very pertinent example that comes to mind is the famous Lotus Temple in India and the Burj Khalifa in Dubai conceptualized as the desert flower. Religious iconography has been used to convey religious meanings in art from Ancient Egypt through the Renaissance and beyond. Thus these symbols arose as a result of the beliefs and the way of living, thus unifying people and countries through unified tradition (Michell, 1996).

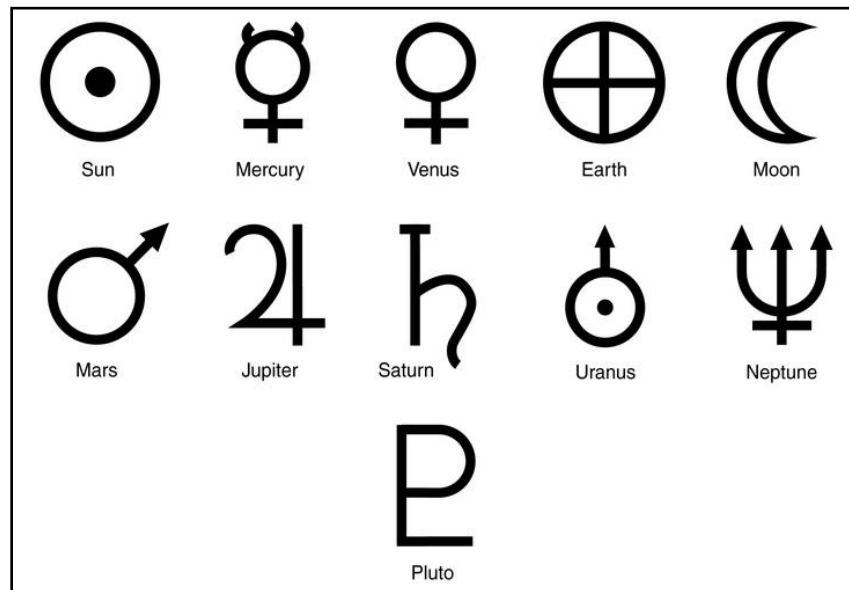


Fig. 2.1 A World of Symbols, (NASA, 2010)

2.3 History of Architecture as Signs and Symbols

From earliest times throughout history, the aspirations of every culture and society have been expressed through its architecture. From Ancient Greek and Roman buildings representing the power of the empire to the celestial symbolism conveyed in the vaulted arches and spires of the magnificent Gothic cathedrals and mosques, architects have shaped their creations to make a universal visual language. Ordinary buildings may seem purely functional by comparison but they too, are associated with deeply held beliefs (Milward, 1987).

The home stands for sanctuary and security, its walls keeping the outside world firmly at bay. Stairs are linked to with the ascent to spiritual enlightenment, while windows are the “eye of the soul”, letting in the light of truth. In some ancient civilizations rulers were identified with gods – and in some countries this reverence remains, as in Japan and Thailand. Royalty and its ceremonial pomp and regalia are steeped in a symbolism that serves to elevate and enhance, setting the ruler apart from his or her subjects. Today the patron is not the king or the royalty but the real estate developer. Religious architecture too is both complex and highly symbolic (Boli, 1998). The temples, mosques, churches, and shrines are places of worship and as such are filled with reminders of the central belief of the worshippers and their relationship with the deity. Spires, towers, minarets, and domes beckon believers (summoned by bells or drawn by the call to prayer) as indicated in Fig. 2.2 from afar and point to a celestial, spiritual world. A minaret is a sign suggesting a function and becomes a symbol when it reminds one of Islam. Religious sites are recognizable by their decorative symbols of faith. This ranges from medieval cathedral gargoyles to beautiful calligraphic representation of the Koran (Holm, 2001). The direction in which a religious building is oriented is highly symbolic, East being the direction of sunrise and symbolic of birth, and the West being the direction of the sunset and symbolic of death and rebirth. For instance in a mosque, the Mihrab in Fig 2.3 is a niche in the wall of the mosque, which indicates the ‘qibla’ or direction of Mecca towards which a Muslim should pray.



Fig 3.2 Minaret for Call of Prayer, (Sacred Destinations, 2011)

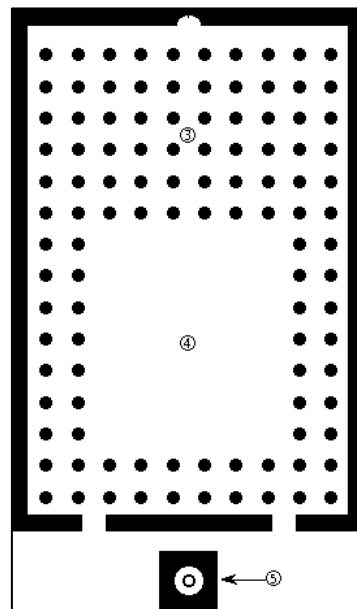


Fig 2.3 Basic Plan of Mosque, (Mitchell, 1996)

In every culture there are places and spaces that are imbued with a sacredness acquired through thousands of years of worship. These may be made by humans, such as temples and pyramids in Fig. 2.4, or natural, as in rivers, rocks, and trees. As has been stated that 'whether imbued with religious or folkloric importance, the world is dotted with scared places that have entered the public consciousness and become, in their own way symbols of their culture' (Wilkinson, 2008, p. 232). An example is the cubical structure at the Great Mosque in Mecca called the Ka'ba and is central to Islam. Symbols have always been an important part of an architect's design vocabulary. In the Indian subcontinent a period that clearly exemplifies symbolism in architecture is the widely known golden age of Indian art and architecture which was formally documented in a manual called 'vaastu shastra' as indicated in Fig. 2.5, meaning the 'science of building'. It teaches practitioners how to balance and harmonize the powerful and subtle energies of people, buildings and the universe (Gupta, 1996).

In understanding symbols in architecture, Saini (2000, p.134) has written extensively about this phenomenon. The author in his paper, titled Ancient Symbols in Architecture outlines:

We can best explain the role of symbols in Hindu temple architecture if we realize that the significance of and key to the way we relate to symbols, lies in our minds. Our thoughts are very powerful. You can see this in the way we use symbols to give meaning to the world around us. We have seen meaning in dreams, in flames of a fire, in patterns of stones or the ripples in a stream. Human cultures have also seen meaning in many geometric shapes often associated with religious and spiritual concepts. The effect of such symbols is usually subconscious. Therefore it can be very powerful and instinctive. It is based on deep memories and in our perception of the spiritual world.

The public face of a building too offers another facet of symbolism; it represents how one wishes to appear to the world. And open faced with many windows suggests openness and honesty, whereas a windowless façade with enclosed courtyards suggests privacy. Ornamental flourishes announce status and power (Rodrick, 2003). Since antiquity and through diverse cultures and religions, the dome has represented the arc of heaven and the realm of the gods.



Fig 2.4 Pyramids, (National Geographic, 2000)

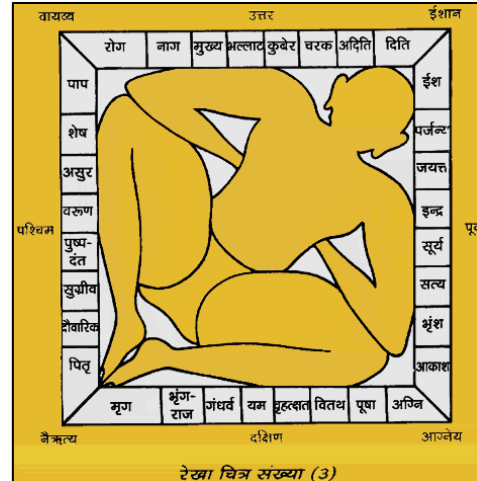


Fig 2.5 Vaastu Shastra, (Knapp, 2001)

2.4 Different facets of Symbolism

Just as precious and semiprecious stones coming from earth are symbols of power and purity and were used for centuries as to signify status, symbolism in architecture also is associated with power and prestige (Pfaff, 2000). The symbolism has generally been associated with the following and appears as themes for many design projects:

- **Cosmic Symbolism:** Cosmology has had religious bearings assigning control of nature's forces by mankind. Despite many discoveries of modern science, cosmic symbolism remains relevant to many people throughout the world. Today celebrities are "stars" indicating rule and power. The cosmic symbols have generally been associated with sun, moon, sky, earth, mountains, fire, water, weather, precious stones and matter. Many appear as religious themes in Islamic art.
- **Natural World Symbolism:** From the soaring falcons to the murky swamps, the natural world has fed our imagination ever since the first humans lived in caves (Slater 1989). Literally and symbolically plants and animals have influenced the way we view the world. Mammals, cats, birds, reptiles, snakes, aquatic creatures, crawlies, beasts, dragons, plants and flowers all have symbolic associations. It is then not a surprise that Burj Kalifa the world's tallest tower has symbolic references to the desert flower.

- **Human Life Symbolism:** We are set apart from animals by our ability to reason, invent and to create as exemplified in our myths, symbols and signs. Every part of the body has its own symbolism inspired by its function or appearance. Most cultures allocated symbolism to the head, body, hand and feet, fertility, initiation rites, marriage, death and gave them meaning (Bauman, 2005). The skeleton of a building or its skin are all references to this symbolism in architecture. The city of Chandigarh is a relevant example of human form as a symbol.
- **Myths and Religion:** Each culture has its own symbols, creation stories and tales of ancestors, providing deep shared roots and reinforcing our sense of identity. This also ensures a sense of continuity within the society (Jekot, 2007). Muslim places of worship, called mosques, though do not have to be of a particular design, many have a dome or a minaret and because of their prominence in the city skyline, have themselves become symbols of Islamic faith.
- **Society and Culture:** Symbols lie at the very heart of our social and cultural identity. They may be drawn from nature or man – made, be animate or inanimate, and may take different forms, ranging from images to rituals and storytelling. First, symbolic forms “articulate and reveal the world of experience” by helping to relate things perceived in space and time. Second, man discovers himself through symbolic forms. The symbolic forms are “roads by which the spirit proceeds towards its objectivisation, i.e., its self-revelation”. Waardenburg (1974), in a theoretical essay on Islam Studied as a Symbol and Signification System, asks similar questions of existing symbolism in Islamic society and its practice. The author indicates that these symbols express religious beliefs, social and economic structure, political motivation and visual sensibility of a pervasive and unified tradition. Everywhere we look in society we see forms of symbolic representation which identify and illustrate our cultural ethos. Symbols that we use, as distinct from signs, carry multiple meanings depending on the context and culture in which they appear. A symbol can be a gesture, an object or a ritual that informs, solidifies and influences our social interactions. They are an important and integral element in understanding culture.

2.5 The Symbol Systems

Symbolism is all about the myriads of ways humans express and communicate ideas, thoughts, feelings, beliefs, hopes, dreams, and even nightmares. Civilizations, religions and cultures, and even families, clubs and gangs, have found unique ways to encode their understandings of themselves and the world through symbolism. Symbol is something that represents something else by association, resemblance, or convention (Rodrick, 2001). It is something visible representing something invisible. A symbol can be imbued with rich layers of meanings. Symbols have become an easy way to point out an ideology, to express an abstract thought or even to denote a group or community who share the same goals. The Swastika was used to connote good fortune or luck in the Neolithic ages as indicated in Fig. 2.6. The peace symbol in Fig.2.7, was born in the UK about 50 years ago.

A symbol system is made up of a group of symbols that are interrelated. Such groups range from formally defined systems, like alphabets and numerals, to less formal groups, such as shapes and colors. Some symbol systems evolved over thousands of years and vary between cultures, while others sprang into being relatively quickly and are widespread or even universal. In an ever shrinking world of mass communication, affordable international travel, multinational corporations, and global sports, new universal symbol systems are constantly emerging that increasingly transcend language barriers. Wilkinson (2008, p.278) highlights that 'the purest example of a symbol system is an alphabet, in which each character is relatively meaningless in isolation'.

The symbolism of shape and color evolved over such a long time that it almost seems genetically programmed within each culture. People in every culture respond emotionally to colors, often without realizing it. Color symbolism is universal, making it one of the most important human symbol systems. As building blocks for everything that is visual, shapes can be highly symbolic. From earliest times they have been used to denote levels of meaning not easily represented in other ways, especially when written language is unknown. The most basic shapes – circles, squares, and triangles –are used symbolically in all cultures, and many other shapes have been devised and allotted symbolic meanings. But as Venturi, Brown and Izenour (1977) suggest that perhaps symbols today, besides being foreign in content, are at a scale and a degree of complexity too subtle for today's bruised sensibilities and impatient pace.

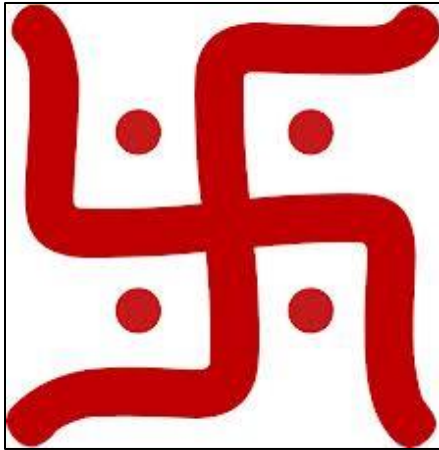


Fig. 2.6 Swastika- a Sacred Symbol, (Ancient Symbols, 2000)



Fig.2.7 The Peace Sign, (Ancient Symbols, 2000)

2.6 Symbolism in Architecture

A specific compelling symbolic meaning was traditionally associated with architecture. And this symbolic connotation was visible in plan, elevation and decoration too. Symbolic and sign systems are also found in decoration not only architecture, which are not necessary to its physical utilization or structural ability. The uniqueness of the Muslim visual symbolic system lies not in the forms but also in the relationship it creates, indeed compels for its users, which is a constant challenge for contemporary architecture. Malinowski (2001, pg.23) maintains that 'symbolism is founded not in mysterious relation between the sign and contents of the human mind, but between an object and a gesture, and an action and its influence upon the receptive organism'.

A symbol meaning is subject to religious and secular adaptation. On the validity of experience and usefulness of past memories for the future, we can say that the symbol of the present is the sign of the past; it is the end product of an evolved system of knowledge and beliefs. In the contemporary context modern architectural forms introduce their own symbolism of technology. Contemporary global symbolic forms are accepted or enforced on the masses is a topic of debate (Wren, 1986). Two important aspects that need to be addressed are the symbolic value of traditional architectural forms and their role in the modern environment and architecture. The reasons for symbolism in architecture:

- Religious Connotation
- Political Prestige and Power
- Historical and Cultural Conditions

- Intrinsic Value of the form
- National Symbol
- Romantic Symbol
- Regional Tradition
- Emotional or Intellectual Symbol
- Aesthetic Symbolism – Styles and Tastes
- Quest for an Identity

The built environment in its totality is also symbolic of a certain way of life. A symbol is different from a sign, which indicates an image, which represents it; a symbol defines something and connotes it. A symbol is physically identifiable. As a tower for the call for prayer, the minaret is but a sign suggesting a function; it becomes a symbol when it reminds one of Islam (Khalid, 1989). It becomes a symbol when it appears on stamps identifying a specific country. Interestingly, the traditional Islamic culture identified itself through not only visual forms but also: sounds of the city, call to prayer – visual and auditory perception, memories of men and events, history and mode of life and the perception of Islamic architecture. Grabbar (2006, pg.34) agrees that visual symbols and signs were ways of identifying functions, defining aims and provided for qualitative judgments. However he mentions that most of these signs and symbols are culture bound, stating:

Symbol is the one which depends on predetermined conventions, habits or agreements which are not in the object but in those who share it. The true uniqueness of the Muslim visual symbolic system lies not in the forms it took but in the relationship it creates, indeed compels, for its users. that are symbolic or signifying identity that lies in setting and not in form.

Abel (2000, pg.97) argues that as Aristotle highlighted that ‘metaphor gives style, charm and distinction. Metaphor is also essentially a decoration or ornament to enliven style. It also involves the structural metaphor which is an abstract relation of structures by analogy’. Becoming the part of visual language, architecture contains of grammatical structure is sending its impulse of messages. Grammatical structure builds the proper visual language to transfer the idea and body of concept from its author.

Symbols in architecture address the issues of:

- Technology
- Society
- Information
- Economy
- Aesthetics
- Ideology
- Value

As one can review in '*Learning From Las Vegas*', Venturi created a healthy controversy on its appearance in 1972, calling for architects to be more receptive to the tastes and values of common people and less immodest in their erections of 'heroic,' self-aggrandizing monuments, the 'ugly and ordinary architecture, or the decorated shed', and understanding symbolism in architecture and the iconography of urban sprawl. A new form thus emerges one the world has never seen before. High energy expenditure and urban wastefulness have probably become the hallmark of the new architecture that has emerged. Venturi (1977, pg.3) further argues that 'the creation of architectural form was to be a logical process, free from images of past experience, determined solely by program and structure'. He suggests further changes stating:

It is time to reassess the role of symbolism in architecture and learn a new receptivity to the tastes and values of other people and a new modesty in our designs and in our perception of our role as architects in society. Modern architects, who shunned symbolism of form as an expression or reinforcement of content, meaning was to be communicated not through allusion to previously known forms, but through the inherent, physiognomic characteristics of form.

2.7 New Form of Symbolism in Architecture – The Iconic

Today a new form of symbol is taking shape in the fast growing economies of the world – the iconic in the architectural developments all over the world (Jencks, 2007). These icons come with their own architectural vocabulary revealing various meanings and interpretations by people in the modern day societies. These icons are opening up fresh debates to their validity and contribution to the society and culture in the global arena of international cities.

Differently shaped buildings represent differing symbolic ideals; skyscrapers can represent status and achievement, while environmentally aware buildings show their closeness both to nature and natural forms (Hall, 2006). People had firmly held beliefs and meanings to the symbols and were not mere representations to create a common belief system. It bound communities and cultures together; these symbols were the unsaid words of the society, the common visual language through which they could communicate. But in the modern society that is constantly in transition, this commonality and unity is under threat. Certain shapes used in the design of buildings, whether in their plan or elevation, or the decorations attached to them, immediately signal something to us by association.

It may be argued here that the ancient Egyptian pharaohs intentionally erected iconic buildings or maybe were they were just building pyramids. Each one of the seven ancient wonders of the world would qualify for the term iconic. An icon is defined in the Oxford dictionary as a representative symbol of a cultural period. At one time it was a compliment, a way of recognizing architecture that was beautiful in form, served a useful purpose, and created a sense of place by contributing to the public realm. But today a debate rages in the design circles about the value of the iconic buildings, wherein the designs at times are irrelevant and ostentatious. Historically, craftsmanship and utility were as important as grandeur and vision. They served specific purposes, quite aside from being grand, well-executed, and thoughtful additions to the immediate environments they inhabited. As indicated by King (1993) in the introduction to her book that ‘the seven wonders of the world were chosen not only for their grandeur, but for the vision and purpose that inspired them. Their size, design, and craftsmanship were without equal in the ancient world.’

Low – rise buildings “envelop” and are feminine in form, whereas high rise structures “rise” and are masculine in form (Wilkinson 2008). Feminine buildings that use curved shapes also symbolize safety and security associated with the females. Masculine architecture, the towers and skyscrapers symbolize power and male supremacy. From medieval spires to the modern skyscraper, humans and nations have striven to express their supremacy through sheer, thrusting height. Today Burj Khalifa the world’s tallest tower reflects Dubai’s ambition and vision. Wesselink (2010, pg.8) further reiterates that ‘the society which rests on modern industry is not accidentally or superficially spectacular, it is fundamentally a spectacle. In the spectacle, which is the images of the ruling economy, the goal is nothing; development is everything as indicated in Fig 2.8.

The spectacle aims at nothing other than itself.' Thus the modern day monuments have the public as confused as the architectural press because the tacitly agreed hierarchy of building types has broken down, the true grandeur of the past lost.

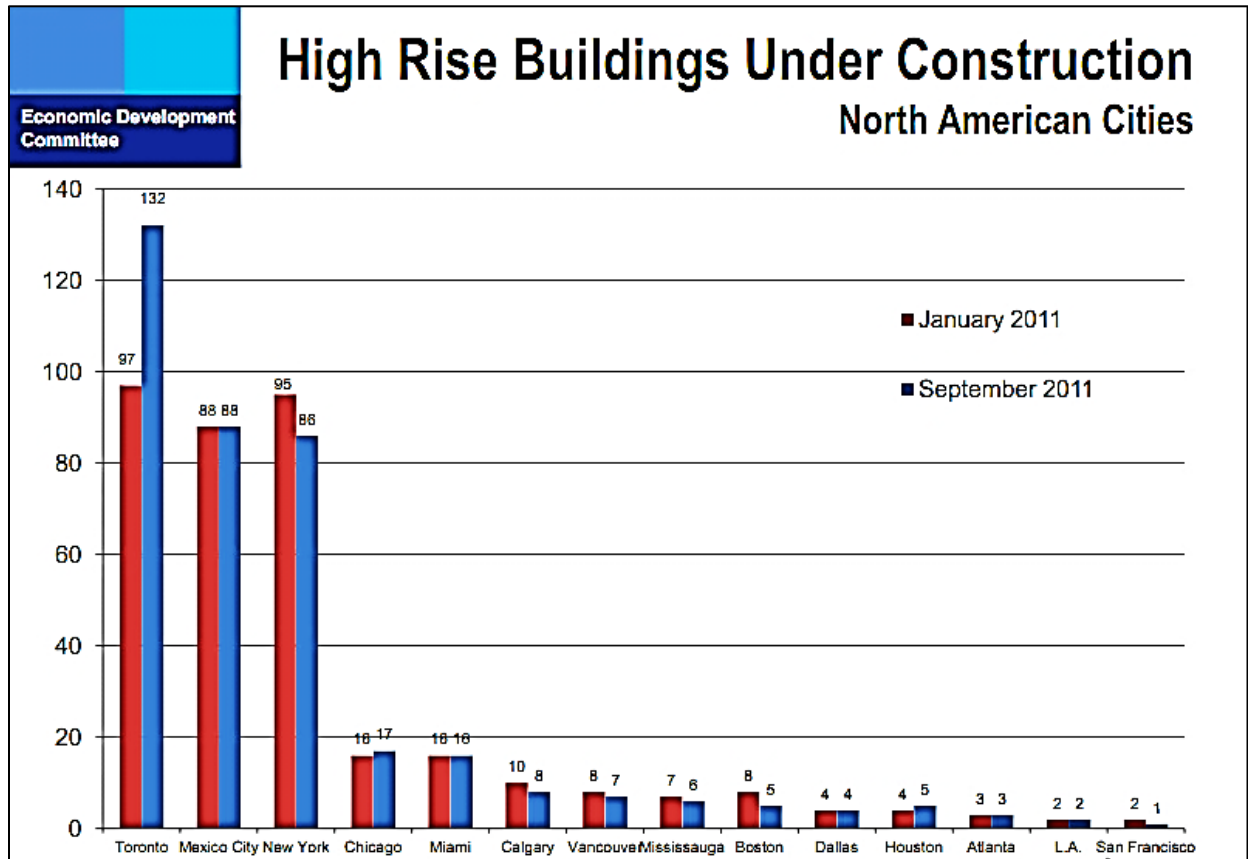


Fig. 2.8 New Form of Symbolism and its Growth, (Economic Development Committee, 2011)

2.8 Summary

It is established that signs and symbols have been in existence since the history of mankind. The role of these signs and symbols was different from what it is today. It had more religious and political connotations, but with the industrial revolution the focus shifted to commerce and fame. Though architecture has always been a means of expressing the aspirations of a society, today a new form of symbol has taken shape in architecture. This new form of symbolism in architecture is more of a spectacle and is not a representative symbol of a cultural period. The purpose of symbols in being meaningful and unifying people hence is not achieved by this new form of symbolism in architecture – the iconic that the following chapter studies in detail.

Chapter Three – International Iconic Architecture and Its Impact

3.1 Introduction

The iconic building in the age of globalisation and diversity is the new "trendiness" in architecture, instantly famous and distinctively recognizable structures like Norman Foster's "Gherkin" in London or Daniel Libeskind's Ground Zero designs in New York. Although there have always been buildings built to be instant icons such as palaces and cathedrals, this latest trend is being fueled by the real estate industry's thirst for profit and architects' and clients' outsize egos (Jekot, 2007). It is the combination of satire, affection and awe that sets the tone for iconic buildings. Since the debut of Gehry's Guggenheim Bilbao, a roster of international architects has created iconic buildings that court publicity and controversy in equal measure. Some iconic buildings are successful creations that fulfill their contradictory requirements, while others make the public and the critics wince. The challenge is how buildings can become good architecture that enhances the cityscape-and are truly iconic.

The iconic building is here to stay argues Jencks (2005) in his book *Iconic Building*. His view contrasts with the view that asserts the buildings' staying power with that of, for example Sudjic (2005), who argues that it is a short-lived phenomenon and about to disappear. It will stay, Jencks argues, because iconic buildings reflect the dominance of powerful forces and the decline of others. He sees the struggle for a religious dimension as essentially lost. At best these buildings bring together conflicting metaphors and embody cosmic meanings. They can then tend towards meaning, but they can also tend towards meaninglessness.

Few cities are immune to the desire to create memorable icons that evoke an emotional response. There is nothing wrong with the intention to create compelling public spaces, and buildings play a large part in achieving this objective, but the question is what kind of city we want our icons to represent. We should be able to inspire with buildings that are functional and humane. Conversations about iconic architecture often refer to grandiose designs that dominate the cityscape by virtue of their size or unusual features (Garrison, 2000). In many respects, tourism dominates the agenda for determining what a city's image should be. Tourism is vital, but we need to be aware of the danger of creating a parody of how the rest of the world wants to see us.

Many a times the poster-sized photos that greet arriving passengers at International Airports are virtually devoid of people. They show the icons that we choose to represent us, and this is a sad statement of our perceived values (Hall, 2008). Can we create a more nuanced image that is not just a commercial brand, but one that celebrates the exceptional and the ordinary? If the search for the iconic as food for the soul is driven by ethical and humble goals, it is a sign that our humanity is resurfacing. If the dominant driver is egocentric, and an intrusive imposition on the social and spatial fabric, then there is cause for concern. Thus it is important to create a city with structures and processes that stimulate discussion about meaning, identity and our relationship with nature. Zukin (2004, pg.2) supports the idea further and states:

In recent years, culture has taken on a more instrumental meaning in cities. It now represents the ideas and practices, sites and symbols, of what has been called the 'symbolic economy', i.e., the process through which wealth is created from cultural activities, including art, music, dance, crafts. This new concept of culture increasingly shapes city strategies in the face of both global competition and local tensions.

3.2 Defining and Investigating Icons

An icon (*ikon*) is literally a 'likeness, image, or similitude'. An iconic building on the other hand is one that often occupies an important place in the city or carries out an important function though today that can mean almost anything. The iconic landmark inspires a kind of awe and veneration that Picasso's *Guernica* conveys. Today an iconic building can easily be shrunk to the size of an icon on a monitor, or smaller, to a letterhead or stamp and the same compressibility is expected from it. This allows it to become a brand image, also threatens to make it a cliché or one liner. To become iconic a building must provide a new condensed image, be high in figural shape or Gestalt, and stand out from the city (Held, 1996). On the other hand to become powerful it must be reminiscent in some ways of important metaphors and be a symbol to be literally worshipped.

This kind of expressive architecture, the Iconic started in 1970's, the Philip Johnsons AT&T Building being the first to get an adulated media attention. Early 20th century designs too brought Frank Lloyd Wright's Prairie houses, Le Corbusier's Unite' d' Habitation, and Mies van der Rohe's Barcelona Pavilion. Later modernism would stretch this definition of form and function to its limits, as in Jorn Utzon's Sydney Opera House, (1957).

As Jencks (2005) writes in *Modern Movements in Architecture*, the shell vaults, metaphorically sailboats in Sydney harbor were initially criticized for not relating to their specific purpose (acoustic halls suitable for opera). Utzon's opera house is an asset, transcending mere utility. It is arguably Australia's most iconic building and an international destination. A building becomes an icon with either a 'famous' architect, or a huge, generous budget and a 'whacky' standalone design and any good or bad publicity and reviews that it receives. These iconic buildings at times tend to bypass planning restrictions and regulations. And it is more the media than the people who establish the iconic status.

Many iconic buildings come to fruition because the developer could sell the product in terms of 'signature architect' and 'iconic building', thus overcoming any shortfalls in key parameters of what makes a 'good building'. These buildings are easily branded and marketable. Thus iconic architecture can sometimes appear to swim against much of the needs of clients and wider society, but they are exciting and the world of 'iconitecture' continues to breed ever more wacky encrustations and the concept of a 'good building' is considered passé. It is the people and the users who define the buildings and it would be appropriate to say that post occupancy too would credit the status of the building as iconic or not. The classic reasons for a building being iconic are: it has to be big, compressed as a form, and highly unusual and unique (Featherstone, 2001). But architects are responsible for everyday aspects of people's lives. But in this age of no conventional rules it is difficult to navigate the city fabric, distinguish different building types, and tell if a building is grammatical or even appropriate. Iconic buildings fill up the fastest growing cities and soon they come to resemble a World Fair, an exhibition of the world's landmarks. Architects today seem to be pushing all the boundaries in branding buildings sometimes beyond belief. Miller (2008, pg.1) indicates that today's cities attempt to brand themselves through their buildings, stating:

Iconic architecture is the mark of a city. When you really get down to it, architecture is the physical history of a city. Historically speaking, Paris has the Eiffel Tower, New York has the Empire State Building and London has Big Ben, but now, contemporary architecture has created its own icons. In 2012, when everyone is bored to death and there is no more news about the Burj Khalifa and having the tallest building, the new icon of Dubai will be the 6th Crossing Bridge.

3.2.1 Instant First Ancient and Modern Icons

The practice of iconic building is an old one. Religious and technical meanings of the icon remain potent. The pyramids, the first architectural icons, were places of veneration and, like the computer icon, are reduced to a minimal image (Lash, 1995). The first post-war icon, church at Ronchamp by Le Corbusier and he created an instant icon for the modern movement with the Unite d' Habitation, wherein mass housing became a collective icon. When one compares if one dares to with the icons of the Renaissance, such as the Florence Cathedral Dome designed by Brunelleschi one realizes that it is directed towards the impersonal public good. In the recent history of icons, two most important icons that come to mind are the Sydney Opera House and Wright's Guggenheim Museum. This is because of its prominence in the Sydney Harbor, the white unusual shaped beauty, almost and easily reduced to a logo. The architectural celebrity had arrived, even though the functional aspect had to be compromised at times (Holton, 2003). Sydney Opera the harbor icon of the age put the city on the tourist map. Sails, shells, fish, waves, and other maritime metaphors are embedded in this enigmatic signifier. Wright's Museum designed in 1943 and finished in 1959 after his death is the first example of the 'iconic icon'. It was an icon that could easily be reduced to the size of a postage stamp with massive white bulging curves. By 1970's it became the icon of the contemporary museum. A faulty design can be a success if the excess is convincing enough.

3.2.2 Signature Architecture and Post-Modernism

Criticism of much post-modern architecture is grounded in a debate about the purpose of architecture. Critics point to the advent of so-called signature architects or 'starchitects' who monopolize shortlists for design competitions and sometimes build edifices that do not seem to address programmatic or functional needs very well or have sustainability credentials. Iconic has become synonymous with wacky crowns on high rise buildings, uber-tall structures that come down hard at grade, and unusual architectural forms (Kapstein, 2006). A walk through Daniel Libeskind's Michael Lee-Chin Crystal at the ROM in Toronto quickly reveals the deficiencies of an iconic approach when it comes to displaying the museum's collections. Only a genie of a curator could successfully hang exhibitions in the new museum's spaces. Perhaps it is time to re-appropriate the word iconic for the purpose for which it was originally intended, as a way of recognizing well-established architecture which is beautiful, functional, a welcome adjunct to the social and physical environment, and a worthy statement of the culture of its time.

3.2.3 Symbolism in Iconism – Figural Shape, Gestalt, Metaphors

Mixed metaphors are typical of iconic buildings. Bilbao metaphorically was described as a fish, a mermaid, a swan, a duck by critics and became the icon for travel to Spain. Each metaphor tells its own story, an instructive one, even if it is not a full response to the building. The media claims Norman Foster's Swiss Re Headquarters to be an "erotic gherkin" or "crystal beacon." The Selfridges corner shop in Birmingham shows the power of upstaging the hierarchy. It became an icon for not only Selfridges but the city as a whole. It is a corner shop with a difference and is spectacular. Levette (2003, pg.45) points out that 'there is no need for a Selfridge's sign or any identification – the building Fig.3.1 is the sign, and is the logo. It is a building that is meant to upset the context, overturn convention, challenge hierarchy, literally get away with crime – use paranoia, in order to overcome the existing order'. The building was designed to get into the 'Outrage' column. The aim of having being on postcards in every shop in the city was fulfilled. The sensual overtones are irresistible for the architect and the media. It challenges the very notion of commonality and appropriateness.

The iconic building is unthinkable without the little pilgrimage church Le Corbusier designed in 1950 in France, Ronchamp Church as indicated in Fig 3.2. It is a Spiritual Icon. When finished in 1955 it became an international icon, featuring on a French stamp, on French tourist advertisements, in countless newspaper articles and the cover of many architectural magazines. It was labeled as the most discussed monument of new irrationalism. The initial disorientation and excitement contributed to it being an iconic (Habermas, 1998). Ronchamps positive and negative reaction showed that people respond to unusual shapes emotionally and with metaphorical comparisons. They tend to love (and hate) strikingly new forms, and map them on to familiar images. This reaction to the iconic building is normal and what turns it into an enigmatic signifier, either an appropriate or errant stimulus. It provokes new interpretations and meanings, a monk's hood, praying hands, ship at sea, a duck. Mixing the metaphors heightens the experience here. The experience is extremely moving, no wonder even people not religious respond to the building so forcefully.

But these expressive icons do not fail to catch attention. A new type of sign thus emerges and there is a shift from a conventional monument to an unconventional landmark. This as Jencks (2008) puts it is the age of the 'enigmatic signifier'. An iconic icon works best when it is both obvious and veiled, a compressed striking shape that is similar to something and open to completion in the viewer's mind. Jencks (2008, pg. 33) argues on the metaphors used in icons stating:

Does all of this metaphorical froth tell us anything important? At the very least it reveals that writers, critics, and the general public react spontaneously to an unusual set of provocative forms with concepts, phrases, and similes they already know we map the unknown on to the already said and a successful iconic building will always elicit a flurry of bizarre comparisons, a veritable blizzard of idiotic smiles, an absolute snowstorm of ridiculous conceits.

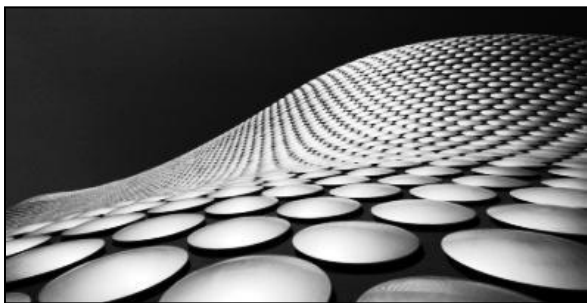


Fig. 3.1 Selfridges, UK, Building as Sign, (Seth, 2010)

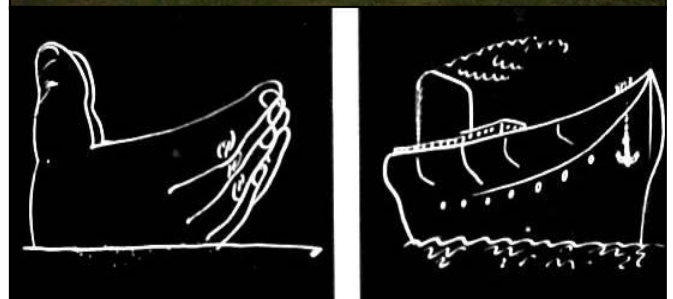


Fig. 3.2 Corbusier Ronchamp Spiritual Icon, (Galinsky, 1998)

3.3 Recent Precedents of Sign 'Egotecture'

Frank Gehry, a Los Angeles designer literally changed the course of architecture and what it could do for a city. Though never intended to start with it opened up a whole new world of changing the fortune of a city through its celebrity architecture. Gehry himself claims in an interview with Jencks (2008 pg. 9), 'I pushed the door over the edge! The mixed metaphor is also absolutely typical of the iconic building, and either makes the architect look like a genius or a fool'. He has done away with the existing codes and decorum, destroying the limits of the square box and right angled architecture. Of course, the Bilbao Effect has precedents. The Eiffel Tower Fig. 3.3 was built for no compelling purpose except to be an icon. Later, it came to symbolize Paris. The icon is one – liner, a bullet point that journalists love to hate, love to spice up (Holton, 1998).

3.3.1 New Metaphors of Democracy – Design Briefs

Architects are given briefs for designing iconic buildings. In the case of Frank Gehry he was given a brief to design an equivalent of Sydney Opera for Bilbao. The Sydney Opera attained global importance and they needed the building to do the same for Bilbao and it did. Slowly the trickle of icons became a flood, the mixed metaphors poured through it – the 'I' –word set the market price for landmarks. Norman Foster's heavenward rocket inspires a cosmic awe in Fig. 3.4, challenging the Christian faith. Relaxed usual constraints of urban propriety and good taste result in a permanent exhibition of landmarks, indeed, exhibitionism of trademarks. Put me on the map, give me an iconic landmark, and give me architectural shock and awe. Cities are competing against each other for icons and are using international architects to drum up 'something different'. As Raaij (2006, pg.23) further argues that the end of iconic may not be very stating:

The Modernist opposition of abstracted surface and sculpture has in the last decennia approached each other – the surface has become sculpted, and the sculpture has been abstracted to become inhabitable. We could argue that most of the buildings that are now called 'iconic' really aren't iconic and will prove so in time when they progressively turn into new background architecture.

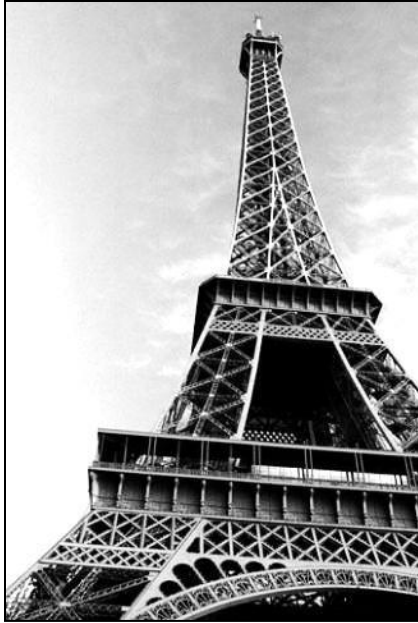


Fig. 3.3 Eiffel Tower – a True Icon, (Seth, 2009)

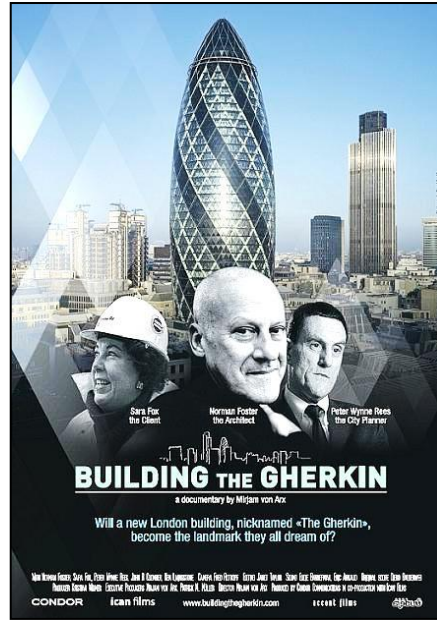


Fig. 3.4 Norman Fosters Gherkin, (Book training, 2006)

3.3.2 Modernism's Iconic Contributions

The global culture of trend setting buildings is a result of politics, world art market, celebrity system and branding. These 'one liners' for architecture are not anymore immune to the media and commerce than art. Literally, anything can be an icon today (Kemp, 2009). It could be mass housing, an airport, and offices, shopping complexes or the pop roadside icons in America. Piano's Pompidou Center in Fig 3.5, with its emphasis on public square and urban spectacle sought and achieved mass popularity and became a symbol for the public realm as a place of cultural shopping. Architecture has again become sculptural has again become iconographic and representational as in Fig 3.6.

3.3.3 Corporate Icon in the Public Realm

In the mid 1990's the global market was at a record high, all the liquidity found a safe haven in the art market. A reinvention through architectural space, both the exhibit and the space became part of the exhibition. Thus supporting Andy Warhol's equation of a department store = the museum. Commercialization of culture and disappearance of belief accompanied by desire to build inflationary symbols to something, loss of content together with egoistic money resulted in the enigmatic signifier, generating the iconic building. Khoolhaas (2007, pg.203) argues that 'every piece of clothing shapes your body but also the space around you, the emptiness around you.

3.3.4 Iconotastic Reflections – ‘Signatecture’ the Success Story

What makes an iconic building successful is its relationship to local realities and potent symbols of national identity. Icons are best if they appeal to faith, ideals, and our better self, what we want to see in the mirror. A great icon need not be a great work of architecture, but it must be a captivating one. Iconic buildings intensify the experience and make it more vivid so that it gnaws at the memory (Edwards, 2009). It has to move your viscera, whether you like it or not, stay around as a memory image that attracts other thoughts into its orbit. Pain, pleasure, love and fear create a lasting impression, which may be why people cannot forget the Coliseum in Rome, or a visit to a Holocaust Museum. Emotional -laden experience is necessary aspect of successful iconic building. Today, in the multicultural societies the challenge faced is of what public meanings to symbolize. There is a choice we can make and be a part of challenging thoughtless consumerism and tokenistic facades. All the learning's about place-making and solid, integrated design are challenged because of savvy clients demanding glib one-liners (Welch, 2005).



Fig. 3.5 Piano's Pompidou Center Public Symbolism

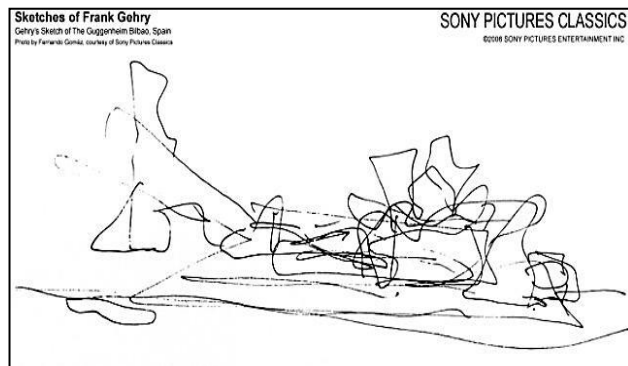


Fig 3.6 Gehry's Sketches – Sculptural Abstraction, (Sony, 2000)

3.4 Role of Media in Iconism

Each country sees its icons through its own press. It is the iconic media wars that brand a building as iconic. The Freedom Tower was a competition commanding world attention; it emerged as a pure sign with media significance. The Twin Tower falling re-watched again and again became etched in the collective memory in an unforgettable way. Icons have a prime place in our memory. Nothing is more memorable than a painful experience. Newspapers, magazines dramatized the recorded dramatic images. This media repetition is a part of the art of amplification. The newspapers, magazines, TV created the proper aura, established the legitimacy, created the

taboos, and defined what can be said and what not. Then in late February 2003 Daniel Libeskind beat six other architects competing to build the successor to World Trade Center at Ground Zero with an iconic building, the Freedom Tower in Fig 3.7. Libeskind (2003) argues that following the attacks that destroyed the World Trade Center, the architecture has to be evaluated in completely new terms. It is the media icon of destruction with the defining memory images. He addresses the newness, uniqueness, and irreversibility of the events. It was he who in his scheme for the Freedom Tower combined the opposites of death and hope. He talked of the emotional and symbolic energy of his design. This is translation of symbolism into performing sculpture. It was metaphorically associated with a peace dove released from the hands of a child. It was an exploding one-liner not to be missed. One of its intended functions is a stimulus-response to the icon. The media thus can ritualize an event so that becomes a virtual religious drama. It is all about media repetition and sanctification.

3.4.1 Iconic Marketplace

While receiving the RIBA Gold Medal in London, as an architect faced with the dilemma of the architect who must design iconic buildings and become an icon in order to do it because the marketplace demands recognition, Khoolhaas (2004, pg.34) highlighted that 'it is unbelievable what the market demands (from architecture) now. It demands recognition, it demands difference and it demands iconographic qualities'. In a good 'enigmatic signifier' these traditional, popular, esoteric overtones are felt not named, suggested not explicit. Hinting but not stating a direction provokes the viewer to project into the puzzle code or meanings.



Fig. 3.7 Freedom Tower – Iconic Circus, (New York Times, 2006)

In a good enigmatic signifier the traditional, popular, esoteric overtones are felt not named, suggested not explicit. Hinting but not stating a direction provokes the viewer to project into the puzzle code or meanings (Rogers, 2001). Essential to the success of these interpretations is the appearance of the aesthetic and structural necessity, the suavity and assurance of the whole. Iconic building is a bet thrown on to a gambling table, and this comes with potential costs. Architects are also asked to re- brand images such as Khoolhaas was asked to rebrand the image of the European Union in Fig 3.8

3.4.2 Dangerous Politics and Media – the Tragedy of Great Buildings

Enric Miralles designed the Scottish parliament in 1998 Fig 3.9, as a postmodern icon of inclusion, 'a gathering place' – its intention is to become a symbol of reconciliation. Dewar (2000), a politician who picked Miralles entry from seventy others, justifies that it has got that touch of vision; it has got that feel for Edinburgh, for Scotland's history. Traditionally, imperial English power combined urban iconography of religion, royalty, and history. But the new design of the Scottish Parliament in Fig 3.8 was a hybrid of mixed images and a series of metaphorical allusions. These come from the sea nature and culture. They denoted certain meanings but let the secrets unfold by the viewer as per his discretion. The building is conceived as city fabric wiggling into the countryside. And thereby it is an icon that is more local, complex and nature oriented and ecological as well. The Scottish parliament design was a landscape rather than a landmark building at the heart of Edinburgh. The concept of such a non-landmark landmark looms very large in the age of iconic building.

3.4.3 The Lesson for Architecture – Dilemma of the Iconic

Beyond the high cost and long delays that may strike the iconic building is the specter of misfired metaphor. The provocative creation may rebound on the creator; become an unintended signifier of exactly the wrong things. This happens when an architect not trained as an artist, intends to make a grand sculptural gesture to make something functional. Another dilemma facing the icon is the way it can be cancelled out, or upstaged, by competitors. The result is the mutual cancellation of effect through architectural cancellation. These attention grabbing structures Pevsner's (2005) suggests that this is the way to architecture of diminishing returns in which every sensational building must attempt to eclipse the last one. It leads to a kind of hyperinflation.



Fig. 3.8 European Union – Re-Branding, (OMA –AMO, 2008) Fig. 3.9 Scottish Parliament – National Icon, (Arcspace, 2010)

3.4.4 Architectural Journalism and Architectural Re-Branding

Media has driven engineering that appeals more to the public than to those interested in complex architecture. Two architects who self-consciously sought to create iconic buildings - Will Alsop and Santiago Calatrava. But Sudjic (2003) argues that Calatrava's structures topple over the edge of kitsch to create a world that seems remarkably like the set for a 1950s science fiction film, prefabricated Gaudi, extruded from a toothpaste tube by the yard. The landmark makes an impact but a familiar one, while the icon is always strange and challenging, disturbing and new. If you propose any icon the instant response is negative because it challenges perception; it is the nature of an icon. Mysterious object gives rise to curiosity and discovery, a degree of complexity and strangeness, absolutely necessary for the iconic building, Jencks (2008, pg.143) further points out this by stating:

The iconic building is not a nine –day wonder, but a future condition that has deep causes. It is true Calatrava has a propensity to overstatement, his work will go on to exert influence because it is skillfully carried through and it relates to a long term interest in nature and a cosmic iconography. The Las Vegasization of the city is a real danger, and it could result in an urban context in which any gesture is overwhelmed by all the gesticulation. And yet it has also resulted, where competition is extreme but also regulated, in such marvels as Venice that reminds us that the dark side of iconic building should not obscure its potential for pleasure and invention.

3.4.5 Media Frenzy – Architectural Divas

A new architectural tourism begins to emerge. We do live through a period of cultural pluralism and lack cultural confidence. With a whole landscape of icons each is a gesture that overwhelms the next (Milner, 1996). The result of simultaneous exclamation is white noise, not significance. Yet from a realistic point of view, this cacophony is just a projection of the forces of late capitalism at work, precisely the goal that Shanghai and Las Vegas are setting themselves, the idea that every large corporation should have its large icon. Late capitalism, producing naturally its large chunks of competitive real estate, is not known for subtlety, or urban coherence. Zaha Hadid, another contender for the mantle of iconic architect, not only with fluid buildings based on her graphic work and paintings, but also in her persona as the architectural diva. For her Science Center at Wolfsburg in Fig 3.10, Germany, Ouroussoff (2005) highlights that, 'it is a hypnotic work of architecture - the kind of building that utterly transforms our vision of the future. Its sensual forms draw strength from the energetic cityscape that surrounds it'.

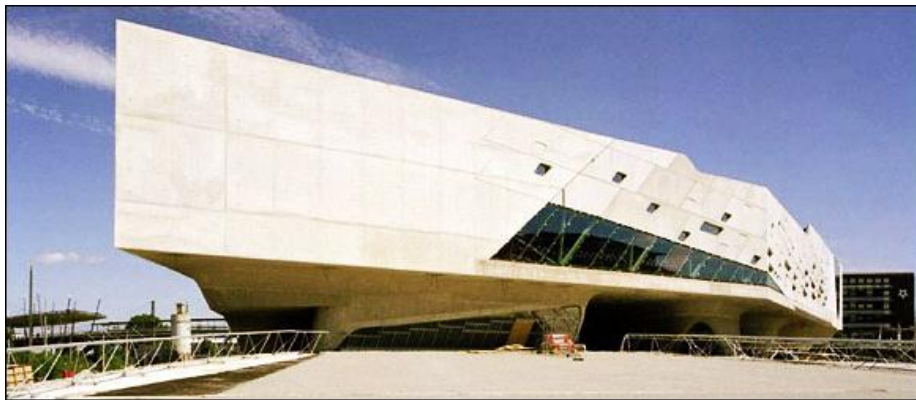


Fig. 3.10 Zaha Hadid's Phaeno Science Center in Wolfsburg, Germany, (Ortmeyer, 2005)

3.5 Success / Impact of the Intentional International Icon

Iconic architecture is essentially the rule-breaking design. As Gehry points out a fish cannot inspire architecture. The building has to grow from inside. Playing 'close to the bone', the bone being the budget, the program, the context, and the culture it is in. A good icon is one that holds up over time and one begins to understand this new language, that initially may be shocking but after seeing it for a while it starts to make sense. The icon provokes an emotional response –positive and negative. Architecture is frozen music but its sounds are not always harmonious or what the audience wants to hear an example being the Walt Disney Concert Hall Fig 3.11 by Frank Gehry.

But iconic building need not be freeform, or completely unusual. Norman Foster's bullet shaped tower in London is a case of the successful icon actually being rational, well-functioning building. It has all the hall marks of the iconic building that are:

- The reduction to a striking image
- A prime site
- A riot of visual connotations and stimulation – metaphorical overkill
- Popular with the media and indeed the public
- Organic and mechanistic – gherkin and a finger
- Inspire a bit of paranoia
- New and threatening, but in familiar ways

3.5.1 Iconic Architecture as a Mark of a City

The better the building gets and greater the civic importance, the higher the measure goes. There is much visual ambiguity to enjoy here, as much variety as the various metaphors.

Norman Foster's 'Needle' is an answer to St. Paul's dome – a cosmic ecological dome. It is the most important curved landmark, or "dome", in London. Because it is so provocative and well done it becomes a secular symbol. The top floors celebrate the panoramic view and sky; there is no reason not to demand the historical standard of Hadrian's Pantheon Fig 3.12 from this kind of space. It has been argued that 'It is the unity that maintains, but only just maintains, a control over the clashing elements which compose it. Chaos is very near; its nearness, but its avoidance, gives force,' (Venturi 1977, pg.53).



Fig. 3.11 Walt Disney Concert Hall LA (Britannica, 2011) Fig. 3.12 Pantheon Cosmic Force, (Brockhampton Press, 1969)

3.5.2 The New Era of Architectural Freedom

The question that arises is if these iconic buildings usher in a new era of architectural creativity and freedom. Or is it a genre that seeks to provoke that strange combination of admiration and disgust, delight and paranoia. The Eiffel Tower by Gustave Eiffel was the first of all abstract structure of metal, something utilitarian to ascend. 'Ultimate tower of Babel', as it was termed in the press, and then mercilessly attacked. It gave an external experience that was uniquely powerful, and an internal traveling experience that no one had ever had before that transformed the useless structure into becoming the symbol of Paris, and for the world. It therefore is easy to sum up that it is the experience that is of paramount importance. Putting in so many enigmas and puzzles keeps professors busy for centuries arguing over what is meant, and that is the only way of ensuring immortality, many designers believe, trick was to make the familiar surprising, as if seen for the first time.

3.5.3 The Successful Landmark and Emerging Meanings

Various arts expressed similar ideas, but it took another eighty years before they could be translated into mainstream architecture and urbanism, and paid for by hard-headed clients. Iconic building is open to new interpretation, but in a controlled way. This grammatical term metaphor has the relation between the source and the target. Source means the thing or object which sends the message or the impulse, and target means the recipient of the impulse itself. A facet that is defining the way people live and their values.

3.6 Summary

With globalization and diversity in cities the easiest way to the world map is iconic architecture. It is a trend that assures instant fame and recognizability. These icons project the branded image of the city to the outside world. The cities are employing the star architects to create their signature celebrity architecture, in the process sacrificing function, context and issues of sustainability. These architects on the other hand struggle for metaphors and symbols to heighten the experience ensuring publicity. These icons then attain emblematic status and are popular with the media, becoming places of tourist pilgrimage, but threaten the sense of belonging and community well-being when people do not meaningfully associate with them. The next chapter addresses the issue of cities attempting to create identities through architecture.

Chapter Four – A Quest for Identity – Architecture as Identity

4.1 Introduction

Identity is a subject that is experienced not only by scholars, but also in the everyday lives of people around the world. There is a common complaint about the loss of identity which, to a substantial degree, is being associated with the built environment in cities and specifically with their architecture (Kim, 1999). Architecture as identity rather than as space or a language is a principal metaphor and theme in contemporary architecture, thereby leading to personal and social identities.

Identity is no longer an issue predestined by one's place or one's ancestry, nor is it something that is necessarily associated with the concept of 'ownness'. It has to and – what is equally important – it can be constructed by individuals, groups and societies. Identity in architecture today is at times derived from distinct indigenous patterns or the available symbolism in architecture. But today the myth of an inheritable or otherwise prefabricated identity is destroyed (Stein, 1998).

4.2 Religious and Cultural Identity in Architecture

Oxford dictionary define identity stating, 'in philosophy identity (also called sameness) is whatever makes an entity definable and recognizable, in terms of possessing a set of qualities or characteristics that distinguish it from other entities. Or, in layman's terms, identity is whatever makes something the same or different. In the past many countries have been under the influence of colonization and foreign culture and today are assailed by international and multi-national pressures. Against this background it is particularly relevant to study the nature of identity related to:

- Cultural Change
- Philosophy
- Ritual
- Customs
- Lifestyle
- Values

4.2.1 Religious and Social Issues

Nation, culture, and society exert tremendous influence on each of our lives, structuring our values, engineering our view of the world, and patterning our responses to experience (Rose, 2001). Human beings cannot hold themselves apart from some form of religious and cultural influence. No one is culture free. Yet, the conditions of contemporary history are such that we may now be on the threshold of a new kind of person, a person who is socially and psychologically a product of the interweaving of cultures in the twentieth century.

4.2.2 Culture Forming an Identity

Usually the image starts from well-established principles of urban and architectural design. The professionals use their skill in the incorporation of historical as well as new images of the physical place and structures to enhance their 'identifiability' and recognition in the city. The image represents a cultural significance which ties it to culture. In the meantime, the forces exerted by the commercialism and globalization dominate the image attachment to the contemporary cities. Culture, thus is 'the structure of meaning through which people give shape to their experience' (Geertz 1973, pg.312). During the process of nation building, history and structure of meaning that it gives to contemporary culture are often manipulated so that socially, politically and economically different groups merge into harmonious imagined communities. Used in its collective sense, the concept of cultural identity incorporates the shared premises, values, definitions, and beliefs and the day-to-day, largely unconscious, patterning of activities.

4.3 Identity in Diversity within Unity

There are common threads that bring together the people, timeless elements which come from the people as indicated in Fig 4.1. The environment and the climate are symbolic of common origins. Identities are not static, but fluid: they are processes. Our identities, as much as the cells which compose our bodies, are changing with the ever-changing demands of the society. Climatic, social, topographic and economical aspects are important factors in the formulation of regionalism and the identity of a place. The regional urban and architectural character is able to give an old but distinctive image of the cities (Hirst, 2001).

4.3.1 Multicultural Metropolises

Multiculturalism is an attractive and persuasive notion. It suggests a human being whose identifications and loyalties transcend the boundaries of nationalism and whose commitments are pinned to a larger vision of the global community in Fig 4.2. To be a citizen of the world, an international person, has long been an ideal toward which many strive. Though superficial and only a manifestation of the shrinking of the globe each communication and cultural exchange is a symbol of the mingling and melding of human cultures. Communication and cultural exchange are the preeminent conditions of the twentieth century (Adler, 2012).

4.3.2 Relevant Symbolic Identity

Choosing a symbolic identity relevant to the location is described as finding certain elements that are local that could be interpreted and made into something architecturally new. It is this process that lay behind the imagery that the architect Enric Miralles and his Italian partner Benedetta Tagliabue chose for the Scottish Parliament. Using boats as a symbol of Scottish identity is not how most Scots see their national identity but was, as Tagliabue said, because as architects 'you have to get the best of what you perceive'. The identity of the 'multicultural', far from being frozen in a social character, is more fluid and mobile, more susceptible to change, more open to variation. It is an identity based not on a 'belongingness' which implies either owning or being owned by culture, but on a style of self-consciousness that is capable of negotiating ever new formations of reality.

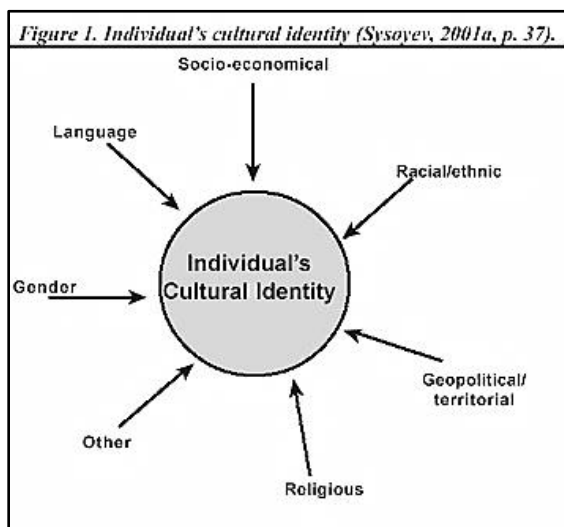


Fig 4.1 Individual's Cultural Identity, (Sysoyev, 2001)

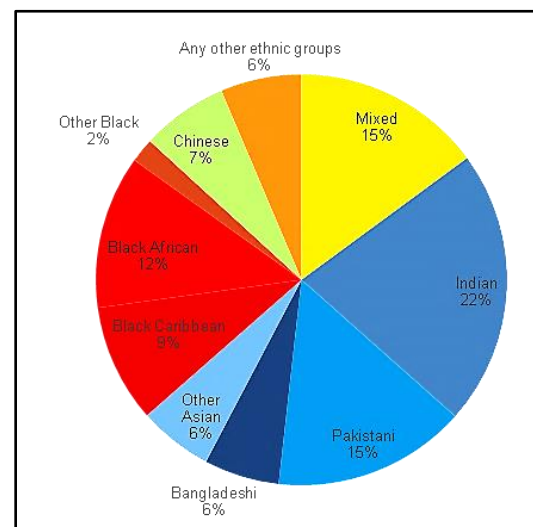


Fig 4.2 Ethnic Mix in England, (Office for National Statistics, 2009)

4.4 Iconographic versus ‘Scenographic’ Urbanism

Roadside commercial landscape is a part of the quest for identity and establishing an image. Pop architects and urban designers have a unique responsibility for the way that the towns and villages that we know and love change. When they change a place, they are doing no less than changing the way we see ourselves; they are affecting our identity. The identity of a place and its relationship with a community matters as it is part of the community's sense of belonging. When architects change a place, they should be doing this for the community.

4.4.1 Roadside Commercial Landscape

The commercial persuasion of the roadside eclecticism provokes bold impact in the vast and complex setting of a new landscape of big spaces, high speeds, and complex programs. Signs inflect toward the highway even more than buildings. The big sign - independent of the building and more and less sculptural or pictorial- inflects by its position, perpendicular to and at the edge of the highway (Sassen, 1990).

4.5 The Public Realm

Two techniques for giving new architecture an identity to relate a building to its locality emerge: the spirit of place and the symbol of place. The principle of the spirit of the place was summarized by Yang (2000) of the leading British firm, Llewellyn Davis Yeang, argues that every site is different and by responding to the locality we create a natural diversity. The public realm embraces the external places in our towns and cities that are accessible to all. These are the everyday spaces that we move through and linger within, the places where we live, work and play in Fig 4.3.

4.5.1 Community and Urban Decorum

The way an architect or anyone else identifies a place as an outsider is not the same as the way a community sees it. The ways a community identifies with a place can be more complicated. It can be found in little bits of its history, the way it is used every day or the special things about community life. An outsider may confuse what's unique about the way a place looks with way the community sees a place. This confuses the identifiable with identity.

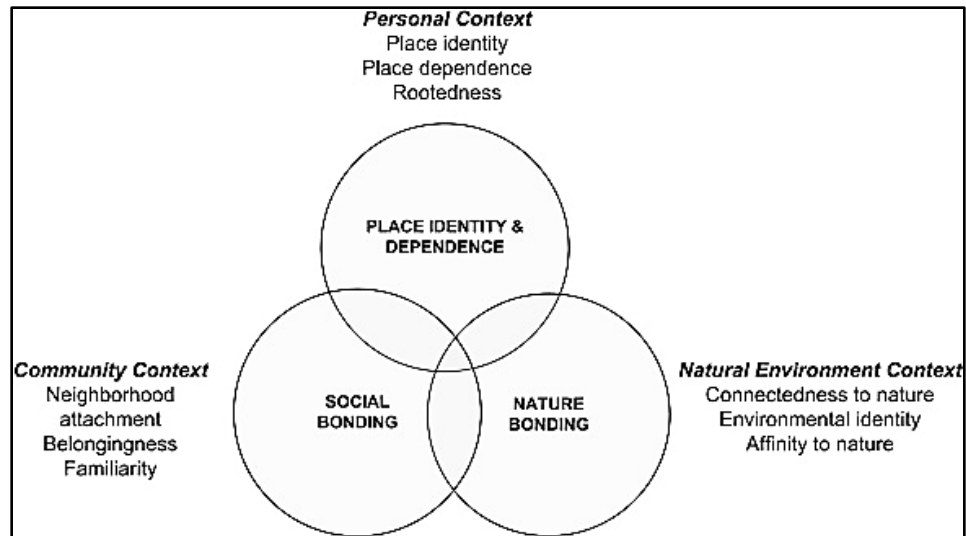


Fig 4.3 Place Identity, (Science Direct, 2004)

4.6 Urban Patterns and Activities

It is important to understand what the city's form actually means to the people who live there. And what the city planner can do to make the city's image more vivid and memorable to the city dweller. A new criterion was formulated --imageability-- valuable as a guide for the building and rebuilding of cities and also is a vital method for the evaluation of city form. Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time. Each citizen's image of the city is soaked in memories and meanings. But today architects fail to analyze or discover the way the relevant community see the identity of their place. Architects argue that they find that people want the details of their town they look at the way people did things in the past - the landscape, the climate.

4.6.1 Legibility, Mind Map and Way Finding

A particular visual quality is the apparent clarity or 'legibility' of the cityscape in Fig 4.4. It means the ease with which its parts can be recognized and can be organized into a coherent pattern. If legible it can be visually grasped as a related pattern of recognizable symbols, where the districts, landmarks, pathways are easily identifiable and are easily grouped into an overall pattern. To further clarify this, Lynch (1979, pg.5) indicates that a good environmental image gives a sense of emotional security, stating:

A distinctive and legible environment heightens the potential depth and intensity of human experience. Although life is far from impossible in the visual chaos of the modern city, the same daily action could take on a new meaning if carried out in a more vivid setting. Potentially, the city is in itself the powerful symbol of a complex society. The image is a product both of immediate sensation and memory of the past experience.

4.6.2 Structure and Identity

An environmental image may be analyzed into three components: identity, structure, and meaning. A workable image requires first the identification of the object, as a recognizable separate entity. This is identity in the sense of individuality. The image must also have a spatial or pattern relation of the object to the observer and other objects. Have a practical or emotional meaning too.

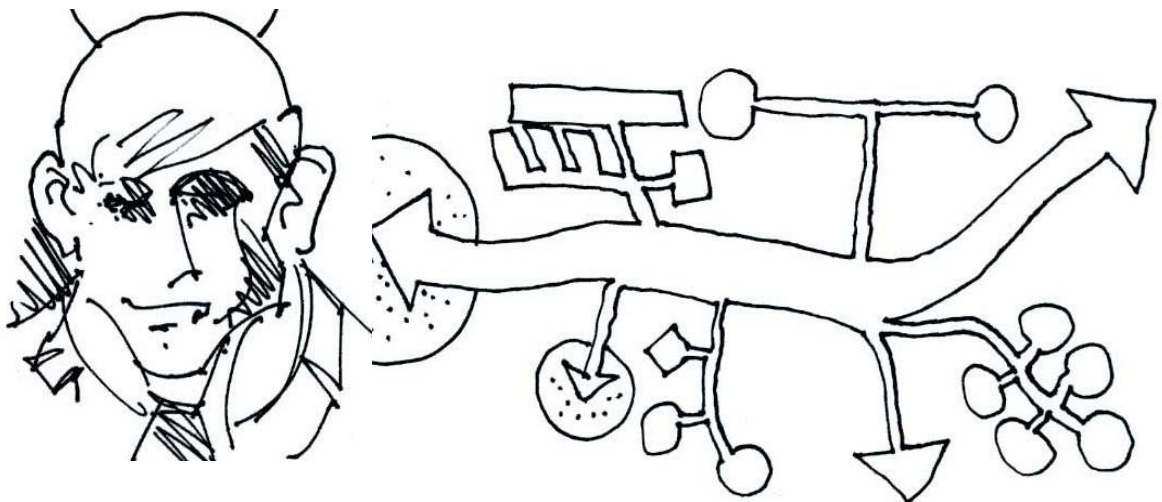


Fig 4.4 Legibility and Mental Mapping, (Seth, 2010)

4.7 Localization versus Globalisation

Today when man equipped with technology can challenge these forces, the quest for unique characteristics to create a unique classification for others to follow has become popular, almost reaching the level of cult among those empowered with the gift. The quest for identity in architecture in past was the most direct derivative of climate and materials. There exist prospects for a global eco-culture and the local and global forces shaping the architecture and cities of the new millennium.

4.7.1 The Culture of Globalisation

This seems to be based on the perception that globalization is creating an undesirable uniformity in cities around the world. There is a large danger of repetitiveness and sameness taking place in our cities. The source of the problem is well-understood by major practitioners with many designers highlighting that one of the errors of international architecture is that we thought we could build the same thing everywhere.

4.7.2 Conflicting Forces – Global and Local

This seems to be based on an anxiety that local identity might force designs into something traditional. Indeed, there seems above all a need to be new and original. The designers have a concern that they do want to relate to the context but not look like buildings of the past. It is important to reinterpret in a modern way. Local forces must become local manifestations of local circumstances, Adam (1998, pg.46) indicates why it is important, stating:

As there is little or no attempt to discover the relationship between site-specific design, the symbolic creations of the architect and the particular connection the community has with their city, town or village, we don't know if communities identify with these new designs.

4.8 Summary

Culture and religion have constantly been important in defining the identity of people. These were maintained through common codes and values that reflected in the architecture. These building types too maintained a hierarchy and were successful in binding people together. Today in the multicultural metropolises it is a challenge to define the cultural identity, which is much more fluid and mobile. People can still attain the much required sense of emotional security from their cities through shared spaces that reflect the spirit of the place and are symbolic the place. These common characteristics of international cities are very evident in Dubai too. Being a playground of sorts for all kinds of iconism it too struggles with the issues of identity and the public realm as further discussed in the following chapter. Not only is it defining the manner in which the city takes shape further but it is also a role model for the other cities such as Abu-Dhabi, Bahrain, Doha and Muscat.

Chapter Five– Dubai an Emerging Iconic City

5.1 Introduction

Dubai was a transit point for caravans on the trade route from Iraq to Oman and for dhows between India, East Africa and the Northern Gulf. This eventually led to the city's establishment as an international center of commerce where many cultures and traditions mixed. Houghton (1822) describes Dubai as a collection of mud huts. Dubai evolved to the skyscraper capital of the world undergoing a building frenzy, with 25 percent of the world's cranes in 2009. It is a post oil postmodern Arab city. Built at phenomenal speeds, these generic or instant cities, as they have been called, have no recognizable center, no single identity. Dubai, which lays claim to some of the world's most expensive private islands, the tallest building and soon the largest theme park has been derided as an urban tomb by many. The old contextual model is not very relevant anymore, what context are we talking about in a city that's a few decades old? The problem is that we are only beginning to figure out where to go from here (Reiser, 2000). Dubai, is a city with many layers, it is multilayered like its multi-nationalities to it. On one hand are the flashy glamorous shopping malls, some laying their claim to fame being the largest etc., on the other hand are the spice souks in Deira and the Meena Bazaar in Bur Dubai. Each has a life of its own catering to the very many different strata's of society. The question is where really does the real Dubai start and the fake one begins, and what is the reality of Dubai. The one portrayed by the media, the one that it aims to be or the reality faced daily by the common resident of Dubai. Alabbar (2004) highlights that Dubai is successful and sexy; it has all the glitter and the glamour in Fig 5.1. It is time to examine and understand the developments in Dubai. Simon (2009) argues that the center of power has shifted to the East from the West. These can be found in the urban conglomerates such as Shanghai, Beijing, Singapore, Hong Kong, Kuala Lumpur, Mumbai and now Dubai.



Fig. 5.1 Dubai an Iconic City, (Desert Safari Tours, 2009)

5.2 Dubai – History and Culture

5.2.1 History and Unique Growth of Dubai

Important is to trace the growth of the city from a small fishing village to a bustling metropolis that it is today. In the 1870's, political instability in Persia gave Dubai an opportunity to become a major trading center. By early 20th century Dubai attracted variety of immigrants such as Persian and *Shi'i* groups, Bahraini pearl divers, migrants from Iraq, Baluchis from what is Pakistan now (Shukla 1996). Jebel Ali Port in Dubai was declared a free port in 1979. Dubai maintained itself as a mercantile city. In 1966 oil in commercial quantities was discovered. And on 2 December 1971 what had been known as 'Trucial Oman' became the United Arab Emirates. Codrai (1956, p.68) conveys primitiveness but also a teeming and vibrant community stating:

Beneath my verandah lay grunting camels, left hobbled while their owners-tribesmen from the great sand seas of Arabia-shopped in the crowded bazaar. Diba's teeming market has changed little through the centuries. Arabs, Iranians, Baluchis, Negroes, Pakistanis and Indians sit in the doorways of little pen-fronted shops before colorful bales of cloth worth thousands of rupees.

Even in 1969 it was an attractive proposition for outside investors and visitors. Noticeable aspect was the multicultural nature of the population. Its liberal attitude and charm sealed it as the center for entertainment and leisure. By 1974 Dubai was to become the business center of The Gulf. Mid-1970's a frenzy of construction activity started in the absence of planning controls (Dixit, 1980). People arrived in thousands to this tolerant city of opportunities, which also now had an airport. The Creek in Fig 5.2, becoming the lifeline of the city dividing it into two: Bur Dubai and Deira.



Fig. 5.2 Dubai Creek, (Dubai Museum, 1975)

5.2.2 Ethnic Identity – Traditional and Vernacular Architecture

The vernacular architecture of the UAE reflected the traditional lifestyles and customs of the people. Resources were limited and the environment invariably harsh. Building materials were simple but were superbly adapted to the demands of lifestyle and climate (Dabbagh, 2004). The traditional vernacular style of architecture in Dubai is the result of a mixture of three dominant factors:

- Climate (hot and humid),
- Religion and Customs of its people
- Locally available building materials

To reduce the heat as much as possible, houses were constructed close to each other, with narrow alleys (*sikkas*) running in between from North to South, ending at the creek. The effect of religion and custom on the vernacular architecture of Dubai is another reason why the rooms of the house generally opened into the courtyard, leaving the exterior walls with very few, if any, openings, except some ventilation holes high up in the wall, as Islamic teaching promotes privacy and modesty. The wind towers (*barajils*) were the most distinctive architectural element of the houses in the early twentieth century (Salah, 2000). These elements had roots in the Persian communities who came and settled here. The economic prosperity and population explosion that was brought about by a massive injection of oil revenues had a huge social and cultural impact. In a very short space of time, sleek glass-fronted skyscrapers rapidly altered the urban landscape.

5.2.3 Growth in Multicultural Society of Dubai

Dubai is a fascinating case study of urban development that resulted because of a vision that drives the real estate market, all the more interesting in the context of the unique urban cultural fabric of the Arabian Desert region. Wren (2008 pg. 107-109), in an article titled '*The Beauty of Bubbles*,' offers an interesting historical perspective on the Dubai phenomenon comparing it to Maimi, the burst bubble leaving behind 'a lasting physical legacy of buildings and streets and beaches and man-made islands. Dubai's developers fashioned a city out of the desert' – and that is a remarkable achievement'. Dubai transformed from the backwater village into a global powerhouse.

5.3 Forces Shaping Architecture and Urban Matrix

It was a slow conscious decision by the rulers and each ruler left his own mark and impact in the transition from a private quiet city to an open attractive city. Daar (2001) argues that the greatest impact has been by Late Skeikh Zayed Al Nahyan and HH Sheikh Mohammed bin Rashid Al Maktoum, the present ruler. The city still thrived around the creek with Deira at one end and Bur Dubai at the other. Today it is difficult to even find that heart or core of the city, if there is one that exists. It has grown beyond its own limits, with land being a plentiful resource there seems no stopping to the growth of Dubai (Moore, 2007). The second factor responsible for this growth has been the economic resource. This was pumped in through the investments of the rulers and by encouraging foreign investment. It turned into a market of investors looking for huge financial gains. The unique political model too allowed for this to happen. This helped in the decision making which was quick and beneficial to the growth of the city. Another factor is the human resource; both skilled and unskilled labor from all the parts of the world were attracted to the city for it is one of the very few tax free societies. Dylan (2005) argues that Dubai has also been able to shift its approach as only a trading port and oil based economy to an international tourist destination. Its beaches, the sunshine, the security, the world class infrastructure are reason enough to be here. Its openness to other nationalities and religions also is commendable. Both the traditional and modern peacefully co-existing.

5.3.1 Political Power- Undemocratic Decision Making

After dredging in the Creek by 1961 Dubai became one of the most important and accessible port on the Trucial Coast. Sheikh Rashid's motto is famous in Dubai, 'What's good for the merchants is good for Dubai'. But he had another unstated philosophy: Move first and outrun the competition. Crane (2009 pg. 67), highlights Dubai's stable rule and predictable succession as one of the fundamentals of Dubai's commercial success stating:

The death of Sheikh Saeed and the end of his forty-six year rule marked the final stage of Dubai's long slumber in old Arabia. His death came as a catalyst, a dam burst that allowed fifty years of pent-up modernity to flood Dubai. Soon Dubai had a modern port, electricity, running water, telephones, a bridge spanning the creek, new airport terminal and Middle East's Tallest building by 1979.

It has been highlighted 'we do not wait for events but we make them happen' (Maktoum, 2006). Dubai today is the Middle East's capital of commerce, one of the biggest recipients of foreign direct investment, top financial center, biggest port and airport, and home of the largest number of foreign businesses. The political structure of Dubai is unique – one man institution (Wren, 1999). In Dubai particularly, the private sector seems to have taken over, with emergence of powerful real estate companies shaping the skyline of Dubai and maybe undermining the welfare of its residents.

5.3.2 Real Estate Market Boom with increase in Oil Price

The shift to non-oil trade and with land as a plentiful resource an unprecedented real estate boom occurred Fig 5.3. Dubai is Arabia's Venice, comparing the city's dynamism to that of Singapore, Hong Kong and Venice. In 2002, Sheikh Mohammed made perhaps his single most momentous decision. It would catapult Dubai onto the globe and, within few years, into the household vocabulary of nearly everyone on earth. He decreed that foreigners could buy homes. His message to foreigners was not only to bring the money but also their skills and family and contribute to Dubai's economy and society, exactly like his forefathers had done years before. Within a few years, developer's turned the city into a giant construction site (Jones, 2002).

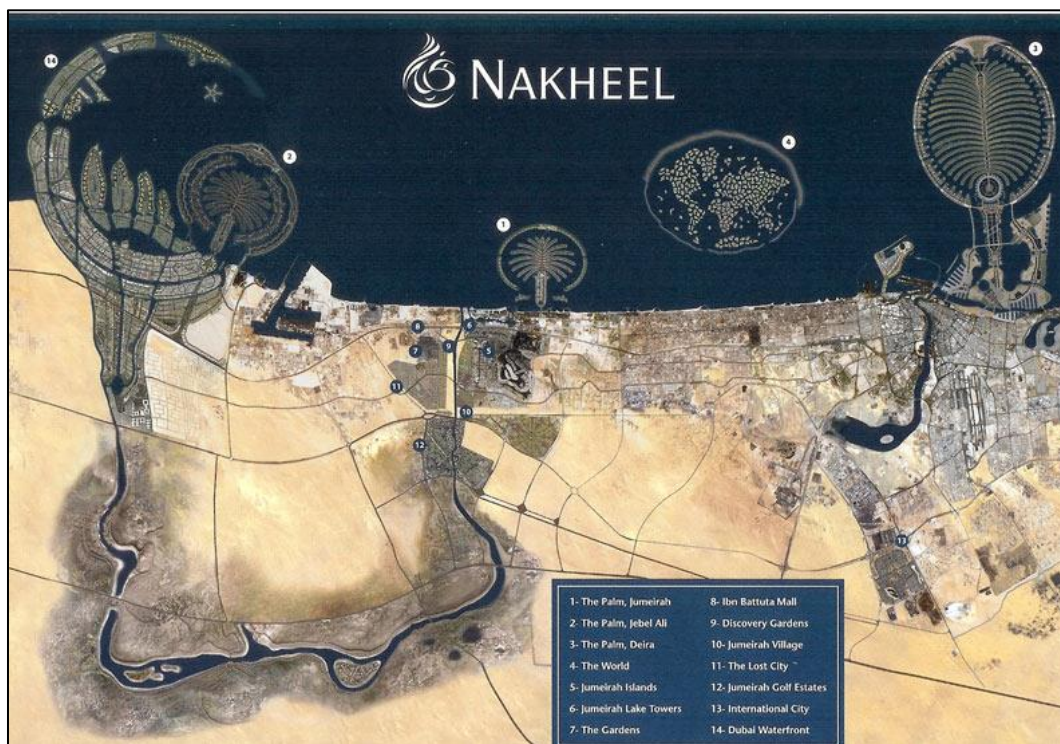


Fig 5.3 Growth of Dubai, (Nakheel, 2009)

5.3.3 Tourism Boost and Shopper's Paradise

Dubai has achieved an unlikely feat. The city has become a Mecca for the tourists. The earth's most barren landscape, a land with nothing in the way of historic sights, and big spending visitors fly halfway around the world to see it (Bruce, 2003). The whole of Dubai's industry is built around the same concept: the hotel as destination. The number of overnight visitors has risen from 400,000 in 1985 to 7.3 million in 2008. In 2007, the World Economic Forum ranked the UAE as the world's eighteenth most competitive tourist destination, just behind Spain and ahead of Portugal and Japan. Tourism made up nearly a quarter of the city's economy in 2006. The Emirates goal is to host 15 million tourists by 2015 as per Dubai Tourism and Commerce Marketing in Fig 5.4. Aridi (2008) argued that although Dubai was proud to be a luxury destination it also needed to appeal to the masses if it wanted to achieve this growth. Samar (2003) labels Dubai as a brave new city, with borrowed ideas and forced metaphors, which are meaningless, with no bearing to the context.

5.3.4 Profit Making in a Consumer Society

Today Sheikh Mohammed and a team of highly educated CEO's run the building-boom of Dubai. Most of the money comes from outside, as investing in Dubai is appealing and secure. 9/11 actually accelerated the development of Dubai. Dubai had already laid out the infrastructure for investors. By 2001, Dubai had a stock market, now it has two. The city has grown into a regional services and banking center. Investors have a choice. They can buy stocks, real estate or start a business. The World Economic Forum ranks the UAE as the most competitive economy in the Arab world.



Fig. 5.4 Tourism and Occupancy in Dubai,(DTCM, 2010)

5.3.5 Unique Watchdogs of Wealth

The system of government in Dubai and the rest of UAE is tribal autocracy, one that has served its people well and maybe the most long lasting in the world. Dubai has a single ruler Sheikh Mohammed, with unlimited power which is handed down the generations. For Sheikh Mohammed heads a big corporation and he is the CEO, with four lieutenants – Gergawi, Alabaar, bin Sulayem, and al Shaibani. Sheikh Mohammed wants to rule the financial world. In his book Maktoum (2005) suggests that he wants Dubai to be on par with the world's most prestigious financial centers in Fig 5.5, including London and New York. Dubai is the financial center of the Middle East and it aims to play the role of a market that connects markets from Morocco to China and from South Africa to Turkey. While the rest of the world was privatizing the state run businesses, Dubai turned the model upside down. Dubai created state-owned companies, Dubai World, DP World, Nakheel, Emirates Airlines, Dubai Aluminum, Sama Dubai, Emaar and this model worked indicates Crane (2009 pg. 139) stating:

These state companies are central to Dubai's growth strategy. Sheikh Mohammed directs them to take risk of breaking open sectors targeted in the city's strategic plan, and private companies sweep in behind them, perceiving their investments protected by the government.

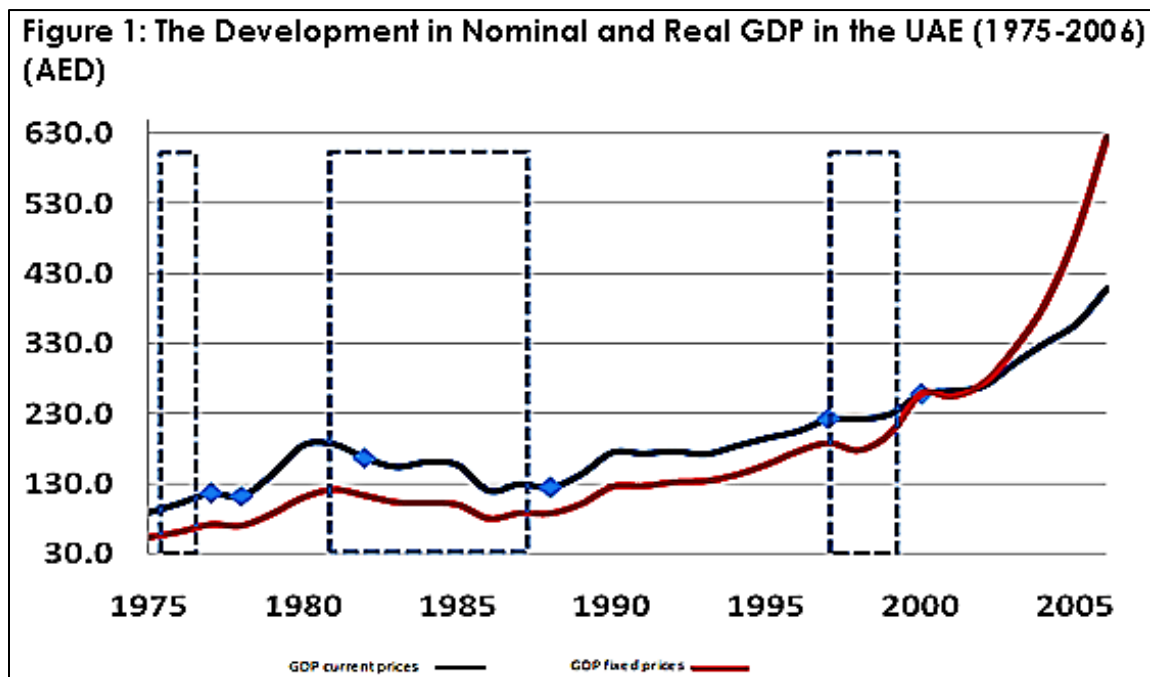


Fig. 5.5 GDP in UAE, (Dubai Economic Council, 2006)

5.3.6 Sheikh Mohammed- The Ruler with a Vision

Forbes magazine ranks Sheikh Mohammed number five on the world's richest royals list and he is Dubai's chief architect. By 1995, when Sheikh Maktoum appointed him crown prince he had already emerged as the city's key decision maker, his Executive Office the center of power (Davidson, 2000). In 2006, he assumed the role of federal vice president and prime minister. He set out on a mission to be first in everything not only the Arab world but globally. Wright (1995) believes he is the greatest builder alive. He has the confidence, money and energy to create with no fear whatsoever. As much a tribal sheikh as he is a twenty-first-century politician. He enjoys great popularity for a ruler; people are motivated by him and very loyal. He takes complete responsibility for his people, Maktoum (2006, pg.45) stating:

The people, the future and history will stand judge and I'll accept their judgment no matter what it might be. Nevertheless, I'm fully convinced that I'm leading my people not only on the right path but on the only one available.

5.3.7 Era of Globalization and International City of Dubai

Dubai can easily be introduced easily through a picturesque portrayal of the city's buildings and its spectacular architecture. It is a city of megaprojects, a city that unique, undergoing an unprecedented urban experiment at a rate never experienced by any other city before, that too in a setting that holds a multicultural populace of 200 nationalities with diverse backgrounds, struggles, aspirations and beliefs. Dubai is about mixing cultures. It is constantly under debate, many critiquing its fragmentation, polarization and quartering of urban space (Haglington, 2008). Without the conventional historic core or conventional population it has become a playground of sorts for urban experiments. In Dubai there is an increasing social and economic segregation and also spatial fragmentation. Ravi (2011) argues that social cohesion, sense of belonging and the very notion of citizenship is threatened. In Dubai in particular with no citizenship offered the children born and brought up in UAE are lost, they find it difficult to trace their roots. Three cities that are global cities are London, Tokyo and New York, command and control centers for the rest of the world. A common sentiment with Arabs from all over the world is that they like living here, because it is Arab and Western at the same time. It has a structure wherein each lives in the peaceful confines of their own small gated world oblivious to the happenings in the other parts.

5.3.8 Melting Pot of Multicultural Society

Indians form the largest and most important ethnic group in Dubai's stratified society as in Fig 5.6. According to the Indian Consulate 1.9 million Indians live in UAE, twice as many as the Emiratis (Sharma, 2010). And many others are from Pakistan, Nepal, Bangladesh, China, Sri Lanka and Korea. For these men their perception of Dubai and its landmarks is only whilst being transported in the company buses from the site to the labor camps. Dubai's economic boom has enriched only the already well off, not the lower cadre of society. In addition Dubai is a dangerous place to work with safety precautions left to individual companies (Holmes, 2011). In 2004, Construction Week reported 880 workers died in UAE, most in Dubai.

5.3.9 Socio Economic factors go down Commercial Coefficient go up

Dubai is a commercial hub, a shopping paradise hosting one of its kinds Dubai Shopping festival and exclusive shopping malls. The Socio – Economic factors have determined the nature and quality of the urban development. Thus the three key factors that have enabled the Emirates to diversify and that will continue to provide an underlying economic resilience are the political and economic devolution, infrastructure investment, liberal trade, business and labor laws. Dubai is a unique migrant city offering a world of opportunities right at your doorstep.

	100.0%	5,500,000
UAE nationals	15.0%	825,000
Indian	37.0%	2,035,000
Pakistanis	9.0%	495,000
Bangladeshis	7.0%	385,000
Sri Lankans	2.0%	110,000
Nepalese	2.0%	110,000
Phillipino	4.0%	220,000
Egyptian	3.5%	192,500
Syrian	4.5%	247,500
Lebanese	3.0%	165,000
Jordians/ Palestinians	3.0%	165,000
Western Expats	10.0%	550,000

Fig. 5.6 Dubai's Multicultural Mix, (National Bureau of Statistics, 2010)



Fig. 5.7 Dubai a Commercial Hub, (Seth, 2011)

5.3.10 Celebrity System and Branding

A complete well worked strategy of branding through celebrities worked in the selling off of property at the Palm Jumeira. In May 2001, Dubai hosted the Arabian Travel Market trade show and was already selling off pieces of the palm, which was essentially only sea at the time. A good marketing strategy of giving David Beckham the most expensive house on the Palm, with the entire English football team following suit, Dubai and the Palm were on the front pages of all leading British newspapers. There could be no better advertisement and the palm was sold out in three days without even the trace of land in that part of the sea (Bruce, 2002).

The publicity around the Burj Al Arab has been genius. When Andre Agassi and Roger Federer happened by, they were photographed whacking volleys on the helipad as in Fig 5.8. A year later, Tiger Woods balls from the same spot. Chauhan (2006) highlights that today celebrities from around the world have a piece of prized property in Dubai, either gifted or bought such as Bollywood star Shahrukh Khan in Fig 5.9. The sun and sand tourism sold to people the world over. Angelina Jolie and Brad Pitt bought a whole island in Dubai in The World - a prestigious development in Dubai's off shore development.

The former Wimbledon champ has turned developer by agreeing to put his name onto the Boris Becker Tower in Dubai. Valued at Dhs550m, the tower is built on one of the more prestigious addresses in Dubai, right in the center of the business district (Humera, 2001). Donald Trump is building the Trump Tower and Dubai will be the proud centerpiece of the Palm Golden Mile once the development is completed. This tower will impress visitors to the Palm Jumeirah with its design.



Fig. 5.8 Federer and Agassi Burj Al Arab (Gulf News, 2001) Fig. 5.9 Shah Rukh Khan – Endorsements, (Kar, 2010)

5.4 Role of Architects

5.4.1 Architects Selling Visuals and Imagery

Globalization carries with it international images. These images deal with market forces of product branding, high-tech building systems and materials and a modern identity, in which priorities of decision making place a higher value on functional purpose, technical innovation and climatic adaptation than on regional cultural relevance (Ardalan, 2000). This raises a very important question of how architecture is a product more of the brief given to the architect by the client. It is important to understand the phenomenon behind how and in what manner the brief is given, the formulation of the problem a part of a good answer. The client and buyer in turn are extremely pleased at the visual imagery that is sold to him by the architect.

5.4.2 Briefs to Architects

Sheikh Mohammed wanted an iconic tower and his hotel to be instantly recognizable by everyone on the planet (Wright, 1994). He sought inspiration in structures that had won fame: the leaning tower of Pisa, Sydney Opera, the Eiffel Tower for Burj Al Arab the world's tallest tower in Fig. 5.10. In October 1993, Sheikh Maktoum chose the sail shaped building as Tom Wright from Atkins had hoped for that shape was iconic. The budget was unlimited. Similarly, Burj Khalifa's in Fig 5.11 purpose was to put Dubai on the global map. Sheikh Mohammed's response was brief was to go a lot taller, so that there would be no scope for a challenge (Merill, 2005).

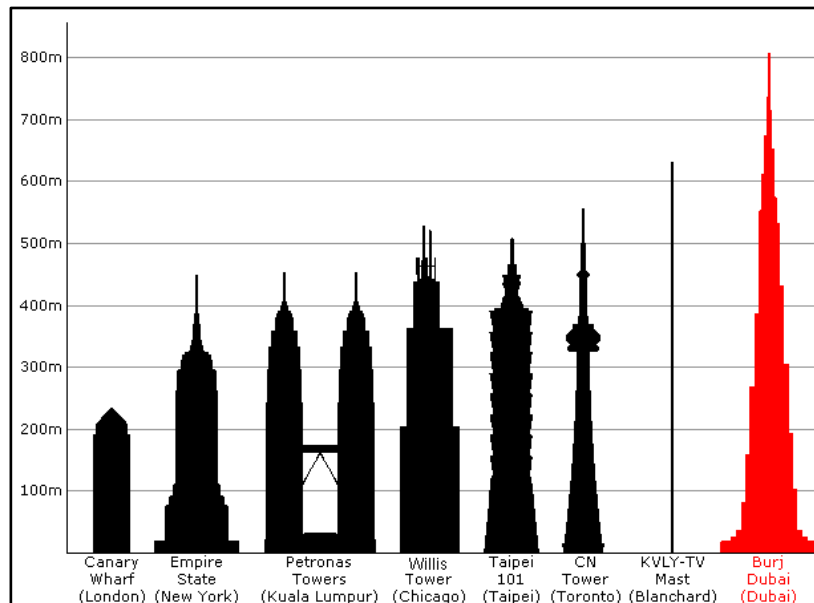


Fig 5.10 Burj Al Arab, (Seth, 2001) Fig 5.11 Burj Khalifa, the World's Tallest, (Raotara, 2009)

5.5 Zoning and Bye – Laws, Visual Controls

5.5.1 Existing Bye – Laws, Dubai Municipality

Bukhash (2004) head of Department of Historic Preservation argues that identity is something that is unfortunately lacking in Dubai. It is the worst type of feeling that you are a stranger in your own country. The locals feel the need to create an identity for Dubai that is related to Arab heritage in Fig 5.12. As Jessie Hewitson (2008, pg.8), states:

One of the criticisms of the UAE is that it has forgotten its roots, and now the development is addressing that concern.

5.5.2 Controls or Loss of Controls

Dubai's waterfront on the Deira side and Marina has been developed with multi –storey offices, hotels and flats of the faceless international type, while the absence of planning controls Fig 5.13, or indeed any local authority structure that could enforce such controls, has resulted in chaotic sprawl on the outskirts (Cantacuzino, 2002).

5.5.3 Loss of Context or District Imagery

Sheikh Rashid showed no compunction about erasing the past. Modernization came at the huge expense of heritage, of course, and Dubai's heritage was bulldozed without hesitation.

A tourist desires to uncover the essence of the city, leaving with a better understanding of the city, experiencing what defines Dubai. Elsheshtawy (2010) argues that Dubai is an example of successful urbanization that has eluded the other parts of the region; a good model for transnational urbanism and this has led to loss of district imagery.



Fig 5.12 Middle Eastern Heritage, (Seth, 2010)



Fig 5.13 Dubai Marine Loss of Controls, (Seth, 2010)

5.5.4 Individual Precinct Development by Developers

The gated communities provide a sense of security but the sense of community does not exist; you are more of a spectator than a participant. The result is creating architecture for fear, 'fortress cities', protected, these promise to be safe havens of well-provided private urban space set apart from the rest of the city. An example being the Arabian Ranches in Fig 5.14, the Greens and Emirates Hills, the list goes on. These gated communities are excluding a large majority, bringing about more social inequality and polarization (Barakat, 2007).

5.5.5 Relaxed usual constraints of Urban Propriety

A visit to Bastakiya, which is the old town, clearly signifies a layer that seems to be slowly getting lost because of very relaxed constraints. Bennette (2010) argues that there is a lifestyle shift, a preference of the younger generation towards the pop culture of the shopping arcades and fast food that has completely taken over. The quaintness that was once associated with Dubai is lost to the visual pollution of fast moving traffic and architecture. All that exists now in the name of being the values, lifestyle or culture seems too superficial. The imposing structures, the opulence of all that is within and surrounds Dubai has completely overshadowed the existing historical layers in Dubai.



Fig. 5.14 Arabian Ranches – Gated Fortress, (Emaar, 2008)

5.6 Iconism as Symbolism in Dubai

5.6.1 The Flagship Syndrome – Obsession, Excess and Envy

The rush for luxury and the race for the biggest, best and most dazzling feed a burgeoning real estate market where promoters and large commercial companies create a visionary and futuristic architecture. In fact, the entire architectural star system is called upon to give a cultural imprint and to express a new concept of the city and its buildings (Dabbagh, 2009).

5.6.2 Focus on Architectural Inflation - Mega – Fast – Build

With the aim of diversifying the economy, new service industries have been created related to finance, tourism and leisure, Dubai becoming an exciting architectural laboratory. Sheikh Zayed Road as in Fig 5.15 emulates Manhattan's or Chicago's Magnificent Mile. The futuristic buildings have become authentic symbols of modernity and dynamism. Verticality, height and slimness are the mantras to convey economic power, corporate prestige, and cultural identity

5.6.3 The Outrageous Unconventional Landmark

Bellini (2008) suggests that architecture has thus become the most expressive means for displaying the nation's economic power to the world. Cities today are just like any other powerful product that needs to be marketed. Moore (2007) argues that when wooing investors, rival cities flaunt their buildings, infrastructure, airline connections and architecture. Izzard (2005) argues that if it does not grow in Dubai, they will make it artificially - artificial ski slopes, artificial islands, artificial oasis, coconut trees and lawns, artificial beaches, artificial economy.



Fig. 5.15 Sheikh Zayed Road, Manhattanization, (Kar, 2012)

5.6.4 Inflated in Size and Self Importance

With icons of modernity all over Dubai, one really does not need ruins. What are important are simply the engineering steps to that lead to building the Icon. Prestige and exclusiveness are the targets. Thereby luxury becomes a key attraction and has an influence on the design created (Daglio, 2008). Architecture is assuming a prominent role in terms of property development and image, in addition to constituting a profitable form of investment.

5.6.5 Reflection about Symbolism - Power and Glamour

With the architects given briefs to design the regions next icon and the compounded market factors of each real estate developer wanting to stand out, the architects look for metaphors and symbols to ensure the iconic status of their projects. Many projects attempt to reflect the local symbolism and its associated metaphors. It is probably districts like Bastakiya that the tourist wants to see and experience the oriental mysticism and exoticism. It may be the true symbol of Dubai and its people or is it the futuristic Dubai that represents what it has always stands for today. The Gate in Fig 5.16 and Palm Islands in Fig 5.17 lack the context and the sense of belonging so vital in creating that piece of design that moves all the senses and leaves memory behind to be savored long after. It is the smells, the sounds that people want to be inherent part of the experience. The value system and lifestyle has completely shifted and 'Dubaites' are living in a highly consumer society, everything in excess, superfluous (Godwin, 2003).



Fig. 5.16 The Gate, Triumphal Arch (Seth, 2010)



Fig 5.17 The Palm as a Palm, (Emaar, 2006)

5.7 Architectural Identity Crisis in Dubai

5.7.1 Search for Identity – Iconic Architecture in Dubai

Dubai faces a dilemma of articulating a clearly definable identity. The city in its desire to be a regional as well as global center has reached a point of invention, manufacturing and even borrowing. The approach may be creating not an all-inclusive but an all exclusive city. Ouroussoff (2008) argues that for architects faced with building these large urban developments, the difficulty is to create something where there was nothing. Buildings are for people, by the people not merely a commercial endeavor or a profitable exercise. People constantly interact with the built environment, the built form and the urban setting influencing both the people and the activities they undertake as in Fig 5.18. International cities are faced with the challenge of maintaining values, culture and context (Elsheshtawy, 2010).

5.7.2 Dubai an Urban Chaos or Self Organization

Dubai's developments are vast, confident, and almost egotistical; it is quite clear that in its attempt to become the tourism and services capital of the Middle East it wants to change its political and social identity to a fusion of both Western and Arab values as in Fig 5.19. Christaainse (2007) argues that the city of Dubai might be the model for the future city but it depicts features of – sameness, fakeness, 'gatedness' and maleness. Context is arrived at not by imitation but by understanding the different layers and the heart and soul of the city itself. Sennett (2008) argues that the key ingredient to the livability of a city is a sense of attachment: time breeds attachment to a place.



Fig 5.18 Traditional People's Architecture, (Grant, 2006)



Fig 5.19 Iconic Obsessions, (Seth, 2010)

5.7.3 Dubai- an Ecological Nightmare

Dubai's ecological footprint grows with its wealth. In 2008, the Worldwide Fund for Nature's Living Planet report pegged the UAE's ecological footprint at 9.5 global hectares per person, number one in the world. Dubai there has a number one that it cannot be proud of. Every aspect of Dubai's development is contributing to its carbon footprint: Building design, choice of materials, neighborhood layout, and city planning. Marashi (2008) argues that it is our consumption that is wasteful. People live excessively here.

5.7.4 The Economic Downturn in Dubai

Nakheel and Emaar though initially did face a turndown, now are back building their projects as in Fig 5.20. Many analysts say the slowdown in Dubai's economy, assuming it does not worsen to a slump, will make the city's growth more sustainable and healthy by reducing its dependence on loans and speculation. Itzkoff (2008) argues that the turmoil has not halted the multibillion-dollar plans of developers to build in Dubai and continue the growth as in 2005 in Fig 5.21.

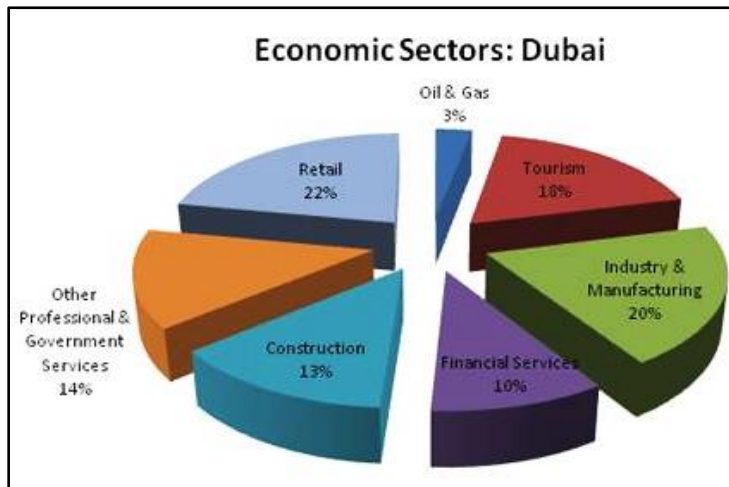


Fig 5.20 Dubai Strategic Plan, (DSP, 2009)

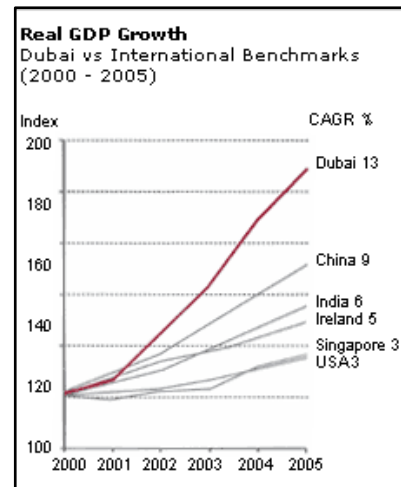


Fig 5.21 Dubai GDP, (DCCI, 2005)

5.8 Summary

It is therefore right to claim that the growth in Dubai is unique because of the various factors that have shaped the urban matrix. It is an urban experiment that has resulted in loss of social cohesion that has occurred due to the loss of controls. The city attempting to create at times outrageous landmarks to reflect prestige, exclusivity and glamor, and this is what the city has come to represent. But this has led to urban chaos and is an ecological nightmare.

Chapter Six - Research Methodology

6.1 Introduction

Chapter Six essentially gives an overview of the research design and traditions employed in the study, describing the research participants, data collection methods, types of data and strategies for data collection. Critically analyzing if the literature places the problem within a context, making sure that the research questions and problem is clear, narrow in scope, unambiguous and focused; through the five W's matrix (why, who, what, where, whom) for understanding icons, further highlighting the importance of the study.

6.1.1 An Overview of Research Approach

The first operational step in this research is formulating the research problem which importantly then identifies the final destination. Kerlinger (1986) argues that to solve a problem, one must generally know what the problem is. Foremost is to decide what is that the research aims to find out in the field of architecture, specifically, iconic. Second is to establish how to go about finding the answers and that is the outline of this chapter, the research methodology.

To portray a comprehensive picture of the issues addressed, a combination of both qualitative and quantitative methods is used, because it has generally been argued that, by employing both types of research, researchers gain more reliable outcomes (Myers and Haase, 1999). This chapter focusses on the context by providing the background to set the stage for the problem that is being investigated. The stage is set for the drama created by and around cities such as Dubai that feel an urgent need to stand out from the crowd. There is no denying the commercial benefits that aid growth, but the sustainability, relevance and appropriateness of this boom is questionable, evaluating the quality value add to the multicultural community in general, wherein people desire to be firmly rooted within the overall body and soul of the city. This research problem was defined primarily on the basis of what interests the researcher as an architect living in UAE and the researcher's contribution to the city of opportunities. With the barriers between cities and countries being broken down, the research study is very relevant to the present times. Because though the typology and framework of the cities have changed under pressure from the market forces, the basic human needs and desires essentially remain unchanged. Cities are living organisms ever changing and evolving, and the architects chart the path for the cities next stage in its evolution.

6.1.2 Synthesizing the Literature Review

The purpose of this study was to explore iconism in architecture and its impact on the common man. With many isms in existence this ism is one most commonly being employed by designers and cities to increase the marketability and glamor value of their cities. The researcher sought to understand how and when a building becomes an icon. For this purpose a complete critical review of the current literature was undertaken. This review was ongoing throughout the data collection, data analysis, and synthesis phases of the study. The critical review explores the interconnectedness of iconism, symbolism and identity in design. Two major areas of literature were reviewed; one was Dubai as a growing city and the other symbolism in architecture and its existence today. One provides an understanding of the context, history, structure, rules and regulations and the other the process of branding in architecture, in a desperate attempt to be able to stand out from the crowd. But this blatant use of signs and symbols in the creation of Iconic buildings is under question, for the associations and deeply rooted meanings of these may be lost in the present day multi-cultural global modern day cities. These ideas and concept basis are no more than marketing tools to upstate the sale ability and status of a particular product or building. Sounds, sights, smell are all an inherent part of the experience and memories that a city offers. It is for designers and decision makers to undergo a reality check to what really makes a city a thriving living entity without the fake mask or veil that surrounds it. We as architects define the manner in which people live and feel about spaces and built environments. It is our social responsibility to address new emerging concepts and theories to evaluate the impact of these on the wellbeing of communities and cities (Hicks, 2002).

The insights gained in the chapters of literature review are that the attributes of good architecture in a consumer society are being redefined, questioning the quality and effectiveness of the built environments. The review and critique of the literature review combined with researcher's own experience and insights, contributed to developing a conceptual framework that helped to focus and shape the research process, informing the methodological design and influencing the data-collection instruments to be used. Going through the literature acquaints the researcher with methodologies that have been used by others to find answers to research questions similar to the one being investigated aiding in the process of selecting the research methodology and equips the researcher better to defend its use (Kumar, 2010).

6.1.3 Research Methodology and Approach

This section primarily reviews the information needed, research design, proposed use of selected methods, literature on methods, ethical issues, reliability and validity, identification of the limitation of the research and proposed research sample. Wolcott (2001) argues that research study methodology is established by actively linking the problem and purpose, and approach through a process of reflecting on the problem and purpose, focusing on researchable questions, and considering how best to address these questions. The approach for this particular research emphasizes on exploration, discovery and interpretation through an active participation of the common man and decision makers. The strategies intended to be employed for both collecting and analyzing data are primarily qualitative in nature such as the interviews and also the questionnaires that have a quantitative component too. The research also addresses the issues of trustworthiness (validity / credibility and reliability / dependability), anticipated ethical issues and the plans for dealing with them. This approach helps further develop the argument for the study by showing how the study is going to be conducted. A pilot study conducted demonstrates the availability of participants, practicality of procedures and researchers skills and capabilities. Research design in the research includes various interrelated elements that reflect its sequential nature, starting with the rationale for the research approach (Goodwin, 1999).

The focus in this study is on empirical studies, wherein the conclusions drawn are based on real life experiences and observations of varied people, containing elements of descriptive, correlational and explanatory research. The study attempts to describe systematically the situation in Dubai, the problem, the phenomenon that is presently occurring and the community attitudes about the issue (Newton, 2001). Qualitative research is concerned primarily with how the complexities of the socio-cultural world are experienced, interpreted, and understood in a particular context and at a particular point in time. And this approach is relevant to a primarily open ended methodology adopted in the understanding of iconism in Dubai. The intent is to examine a social situation or interaction by allowing the researcher to enter the world of others and achieve a holistic view. The objectives are generally focused on extracting and interpreting the meaning of the experience. This stance allows contextual understanding, facilitating interactivity between researcher and participant, adopting interpretive stance and maintaining design flexibility.

6.1.4 Selected Research Tradition

The choice on the research tradition depends on the research problem and purpose. In this research the approach is wherein various traditions are mixed involving the collection, analysis, and interpretation of narrative and visual data to gain insight into the research project. In this particular study the research paradigm is constructivist and critical theory. Because the purpose of the research is to delve into the essence of the topic, the role of the researcher is that of an insider, seeking to discover and understand the meaning behind the concerns, issues and experience. The strategy is to evaluate different building types, with an intensive description and analysis of a phenomenon of iconism within their precincts. It involves a detailed description of the settings, its participants, themes, patterns and issues. Ethnography is also employed as an inquiry mode because it allows a cultural portrait, examining customs, and ways of life, behavior, practices and values of the participants involved. Grinnel (1993) suggests that phenomenology is very important to research for it is an investigation into the meaning of the lived experience of people and the researchers own experience also contributes to the understanding of the participant's experience. This component then also becomes the third factor in the triangulation method in addition to the other two which are the questionnaires and interviews. The researcher's first-hand experience into the phenomenon for past 20 years is a very vital contribution to the research method.

The entire research adopts a flexible stance that is open to change, acknowledging personal values, bringing peoples experience to bear on the study by being active and involved in each stage of development of the research. The research design is about idea generation, but one that is open and emergent; samples selected are purposeful (Myers and Haase, 1999). The research takes place within the natural contexts, real world situations are studied as they naturally unfold. Methods of data collection are emergent and flexible, the researcher being the main instrument. Instruments also include observation and first hand experiences of both the researcher and the participant's, questionnaires, interviews, and informal focus groups to structure and validate the entire process. The issue of trustworthiness is addressed by seeking to establish credibility in the findings and transferability of the findings to other similar contexts. The presentation of the findings is in the format of rich description and visuals further augment the narrative description. The research is primarily a careful, systematic, patient study and investigation in architecture to establish facts and guidelines.

6.1.5 Initial Research Assumptions

Five initial assumptions are made based on the researchers experience in the research. First, that fancy glamorous cities by virtue of their glamor alone always may not leave a mark on peoples mind. Second, it is the experience, memories, smells and sounds that leave a lasting impression a place and that are what people are looking for. It is these intangible elements in the built environment that count. Third, it is not only the decision-makers and brand managers who decide the iconic nature of a building, a city or a space but also the common man and the community. Fourth, a city is more than a marketable product, it is a living entity within which people and communities decay or flourish. Fifth, a city rooted in its context has a strong foundation where people from all walks of life feel the sense of belonging and connectedness. These assumptions are clearly made through the researchers own experiences and observations. And through a constant dialogue with the design fraternity and the common people of Dubai. The researcher has professionally practiced as an architect and academician in Dubai for the last 20 years.

The researcher at the time of conducting the study was employed as a full-time faculty member in an architectural program, both as teacher and academic advisor. Thus the researcher brings to the inquiry process practical experience as working professional, with both having knowledge and understanding of the environmental context and the setting within which the study is undertaken. In addition to the assumptions and theoretical orientation being made explicit at the beginning of the study, the researcher is committed to engage in ongoing critical self-reflection through journaling and dialogue with professionals and advisors. The credibility of the research is further strengthened using the triangulation of data resources and triangulation of methods (Cousin, 1990). This is done through questionnaires, interviews and phenomenology.

The rationale for the study emanates from the researchers desire to make a meaningful contribution to the manner in which cities are designed, branded and marketed incorporating the aspect of serving people and communities better and effectively. For design may be considered three dimensional but the input of the fourth dimension that is the people too is very important and critical to the success of our living environs. This most ignored fourth dimension needs to be addressed and highlighted to policy and decision-makers. The lack of journal articles on Dubai is another very important reason for taking up this research.

6.2 Data Collection Methods

This section identifies and presents all data collection methods used, explains steps taken to carry out each method. Strength and weakness of each method used are highlighted. Procedure called triangulation, a process of using multiple perceptions to clarify meaning is also employed.

6.2.1 Introduction

The first step in collecting data for the proposed study is the research instrument employed for the study and as Kumar (2010) comments that anything that becomes a means of collecting information for the research is called the research tool or instrument. Many methods can be used to gather the information that is required. Data collections methods are quantitative methods and at or qualitative in nature. The quantitative data collection methods rely on random sampling and structured data collection instruments that fit diverse experiences into predetermined response categories. They produce results that are easy to summarize, compare, and generalize. On the other hand qualitative data collection methods play an important role by providing information useful to understand the processes behind observed results and assess changes in people's perceptions of their well-being. Furthermore qualitative methods can be used to improve the quality of survey-based quantitative evaluations by helping generate evaluation hypothesis; strengthening the design of survey questionnaires and expanding or clarifying quantitative evaluation findings. Thus primarily the data collection methods are qualitative but certain components of quantitative collection methods too are employed.

In social sciences in particular, a very definitive distinction is made between these two major methods of data collection: quantitative and qualitative. According to Punch (2004), this distinction covers approaches to conceptualizing social reality and the design methods of data collection. Furthermore, Punch states that, whereas quantitative research is relatively homogeneous, in its way of thinking, qualitative research is relatively heterogeneous. Also, whereas the sample size in the former is large, it is small in the latter and although, quantitative research tends to employ the analysis of statistical data, there are no grounds for this form of analysis in qualitative research (Goodwin and Goodwin, 1999). However the marked differences between the two do not necessarily mean that they operate in isolation. Rather, it is often argued that, by employing both types of research, researchers gain more reliable outcomes (Myers and Haase, 1999).

6.2.2 Participant and Non-Participant Observation

Observation, particularly participant observation, has been used in a variety of disciplines as a tool for collecting data about people, processes, and cultures in qualitative research. This is a purposeful, systematic and selective way of collecting primary data by way of watching and listening to an interaction or phenomenon as it takes place. Marshall and Rossman (1989) define observation as the systematic description of events, behaviors, and artifacts in the social setting chosen for study. Observations enable the researcher to describe existing situations using the five senses, providing a written photograph of the situation under study (Earlandson, Harris, Skipper and Allen, 1993). It is a fieldwork involving active looking, improving memory, informal interviewing, writing detailed field notes, and perhaps most importantly, patience (Dewalt and Dewalt, 2002). It is most appropriate in situations where full or accurate information cannot be completely obtained by questionnaires or interviews, because the respondents are not co-operative or are unaware of the answers. There are primarily two types of observations: participant observation where the researcher participates in the activities of the group or event being observed and non-participant observation, when the researcher does not get involved in the activities of the group remaining to be a passive observer, watching and listening and drawing conclusions from this. The observation method of research is basically developed for observing people in their natural setting. It focuses more on their everyday normal life.

The potential problems with using observation as a method of collection is that at times a distortion may be introduced when an individual or group realize they are being observed and the normal behavior may not be presented under observation. The researcher as an observer may also be biased and it is very difficult to verify the observations and the conclusions drawn from them. The interpretations drawn from observer to observer may also significantly vary or the observations themselves may be incomplete. The recording of the observations in the qualitative study are narrative in nature, recording the description of the interaction in the researchers own words. This allows for a deep insight after drawing inferences, though they tend to be subjective reflecting the researcher's perspectives too. For this reason at times researchers develop a scale to rate the various aspects of the interaction or phenomenon. In using scales the researcher does not need to spend time in taking detailed notes and this focus entirely on observation. But this does not allow for specific and in-depth information and conclusions (Shank, 2002).

6.2.3 Questionnaires – Survey of Public Opinion

The questionnaire is considered to be a powerful tool in the collection of information about the characteristics, attitudes and behavior of the study population (Cohen and Minion 1994). These questions vary from being descriptive by virtue of the researcher and participants being residents or visitors of Dubai, actually observing developments and behavioral reactions to them. Whilst the others seek to be interpretive exploring things, situations, projects and conditions for people who are an inherent component of the built environment. And lastly, are the few theoretical questions that examine why certain kind of phenomenon occurs, such as the phenomenon of landmark buildings, and how it and its impact can best be explained. It is very important for the research questions to be narrowly defined, clear and concise. These questions range from different types as Oppenheim (1992) identifies three different types of questionnaire: postal, which are delivered by mail, self-administered, which are usually presented by the researcher or by someone in an official position, and group administered, which are given to a group of individuals assembled together (for example school children, laborers etc.). Another type of questionnaire that is mentioned is the internet survey and is a very popular and convenient mode of receiving input from people.

Generally speaking, self-administered and postal questionnaires are the most reliable questionnaires (McLafferty, 2003). The design of a questionnaire depends on whether the researcher aims to collect exploratory information (i.e. qualitative information for the purposes of better understanding or the generation of hypotheses on a subject) or quantitative information (to test specific hypotheses that have previously been generated). In this particular research the focus is more on the exploratory questionnaires because the data to be collected is qualitative and not necessarily being statistically evaluated. The questionnaire attempts not being formal so as not to restrict the discussion and prevent a full exploration of people's views and processes. The questionnaire needs to be developed in an interactive manner that has an easy sequence of questions to follow, questions are easy to understand and clear. Certain types of questions are to be avoided, including 'double barreled' (whereby two questions are asked in one) and 'leading' questions (which require the respondent to agree or disagree with a statement made by the researcher). Confidentiality should be maintained and questionnaire pilot tested before with a small group of people (Verma and Malliek, 1999).

6.2.4 Professional and Public Interviews

Interviewing is a commonly used method of collecting information from people. According to Monette (1986), an interview involves an interviewer reading questions to respondents and recording their answers. An interview is a verbal interchange, often face to face, though telephone may be used, in which interviewer tries to elicit information, beliefs or opinions from another person (Burns, 1997). The researcher has the freedom to decide the format and content of the questions. When interview is the primary method of data collection, perceptual information is most critical kind of information needed. It uncovers participants descriptions of their experiences, how experiences influenced their decision making, or they had a change of mind or shift in attitude, whether they describe more of a constancy of purpose, what elements relative to their objectives participant's perceived as important, to what extent were those objectives met.

Interviews thus are considered an important tool in the collection of data. Bell (1999) observes that, as interviews require face to face interaction, it is possible for the researcher to pick up and respond to changes in the interviewee's facial expressions, tone of voice and body language. As such, interviews are useful source of information about a respondent's motive and their feelings. However, interviews are time-consuming and wording questions and the subsequent data can be demanding. Also, because interviews are subjective, bias becomes a possibility. Borg (1981) identifies two main factors that may contribute to bias: the eagerness of respondents to please the interviewer and the tendency of the interviewer to seek answers that support their preconceived notions. To reduce bias, Bell (1999) suggests that, if interviewer holds strong views about the topic to be investigated, they should be very careful with the way questions are worded.

Oppenheim (1999) distinguishes between two broad types of interviews, with quite different purposes: exploratory interviews and depth or free- style interviews. The former is designed to gather facts, while the latter is conducted to develop ideas and research hypotheses. Other writers prefer to use structured or standardized and unstructured interviews terminology. A third type of interview, the semi-structured interview is also common. The three types of interviews present differences in terms of the manner and extent to which interviewees and the interviewer are involved in the process of interaction. Unlike structured interviews, unstructured interviews are usually based on a less formal relationship between the interviewer and respondent (Fielding and Thomas, 2003)

6.2.5 Sampling - Target Respondents

Sampling is a process of selecting a few (a sample) from a bigger group (the sampling population) to become the basis for estimating or predicting the prevalence of an unknown piece of information, situation or outcome regarding the bigger group. The strategy chosen depends on the purpose of the study. The sample may include people, text, cultural phenomena, cultural artifacts etc. and the research site. The accuracy of the findings largely depends upon the way the researcher selects the sample. The basic objective of any sampling technique is to minimize, within the limitation of cost, the gap between the values obtained from your sample and those prevalent in the study population. The underlying premise in sampling is that a relatively small number of units, if selected in a manner that they genuinely represent the study population, can provide – with sufficiently high degree of probability a fairly true reflection of the sampling population being studied. However, due to considerations of time and cost, it becomes difficult and unrealistic to involve the entire population in any research and, consequently, a subset of the population under investigation is selected. Cohen and Minion (1994) urge researchers to make every effort to ensure that the selected sample is a true representation of the study population. In their opinion, the sample should contain subjects with characteristics similar to the population as a whole (for example, in terms of age, culture, social and educational background).

There are three categories of sampling design, random / probability sampling designs, non-random/non-probability designs and mixed sampling design (Kumar, 2010). With probability sampling, every individual element in the population is chosen at random and, in using this technique, the findings may be generalized (Arber, 2003). In contrast, with regards to non-probability sampling, the chances of the selection of each member in the population is unknown and thus findings cannot be generalized. In a qualitative enquiry the aim is to explore the diversity, sample size and sampling strategy do not necessarily play a significant role in the selection of the sample. All the non-probability sampling designs – purposive, judgmental, expert, and accidental and snowball can be used effectively. In qualitative research random sampling is not used but purposive sampling (Merriam, 1998) or judgment sampling (Gay, Mills, and Airasian, 2006). Logic of the purposeful sampling lies in selecting information-rich cases, with the objective of yielding insight and understanding of the phenomenon under consideration. The researcher in this case uses his/her judgment as to who can provide the best information to achieve the objectives.

6.2.6 Validity and Reliability of Research Instrument

The input passes through a series of steps that includes selection of samples, collection of samples, the processing of data, the application of statistical procedures and the writing of the report. And it is important to establish the appropriateness, quality and accuracy of the procedures adopted for finding the answers to the research questions. In terms of measurement procedures, validity is the degree to which the researcher has measured what he set out to measure (Smith, 1991). No matter what procedure a researcher employs in the collection of the data, it should be assessed, in order to ensure that it is valid and reliable. Validity refers to the ability of the instrument to measure what it is designed to measure and it is noted that both internally and external validity should be maintained. The former refers to the measurement of items in the instruments and the latter is the approximate truth of the conclusion that the perception of the instrument can be translated into reality (Bell 1999; Verma and Mallick, 1999; Arber, 2003). In a qualitative research the concepts of reliability cannot be applied as rigorously as in quantitative research because of the flexibility, freedom and spontaneity in the methods and procedures of data collection. Validity is difficult to measure where mostly feelings, experiences, perceptions, motivations are being explored.

A research instrument is said to be reliable when it is consistent and stable, hence predictable and accurate. The greater the degree of consistency and stability in an instrument, greater it is said to be reliable. Therefore a scale or test is reliable to the extent that repeat measurements made by it under constant conditions will give the same result (Moser and Kalton, 1989). Reliability thus refers to the repeatability or consistency of what is measured by the research instrument and what it has been designed to measure. In other words, a reliable instrument is one that gives the same results when used on different occasions. Bell (1999), notes that researchers should ensure the reliability and validity of the research instrument and procedures in the early stages of their research. The factors affecting the reliability of a research instrument are the wording of questions, the physical setting, the respondent's and interviewer's mood, nature of interaction and regression effect of an instrument. According to Guba and Lincoln (1994), trustworthiness and authenticity in a qualitative research are determined by four indicators – credibility, transferability, dependability and conformability and these reflect the reliability and validity in qualitative research a project and may contribute to better success of a project.

6.3 Research Study - Design and Conduct

Having established the methodological principles that guide sound research in the previous section, it is already established that the purpose of the research determines the shape and design of the investigation. The research attempts to identify and formulate different kinds of research questions addressed to a varied range of people, data collection procedures and data analysis techniques to ensure a good coverage of the wider segments of the society.

6.3.1 Introduction

The present study begins by identifying the research problem as outlined in Chapter One.

This research attempts to identify the icons in Dubai that encouraged an international interest and media hype. And the icons awarded an iconic status by people because of the sense of belonging and place that is a result of the interaction of the icon with people, thus creating memories and experiences. This leads to the first question and understanding of what and who indeed qualifies an icon in a city, and if the associated symbolism with these icons contributes to the sense of identity and rootedness to its people. The research attempts to analyze if attractive built forms automatically ensues the positive subjective feelings of identity and communal wellbeing by exploring the relationships between people and their built environment, further understanding it with the active participation of people as to what makes such relationships rich and successful.

To answer the various questions that are raised in the study, the relevant literature was consulted in Chapters two to four and the views of the leading theorists have been explored and analyzed. The research is thus conducted under the premises that these questions and the resultant answers will lead to identifying and developing new design approaches in the field of architecture and planning. Through a range of experimental ways of knowing, to appreciating our place in the world from a historical perspective, to socio-cultural interpretative approaches, this architectural research allows a better understanding and answers to what makes successful built environments (Burdett and Sujic, 2007). Is it about the physical attributes or also because of the many other subjective human considerations, critically examining the various aspects of our day to day lives within our living environments with or without icons. Information is required from the stakeholders that are the decision makers, designers and the common man who is the real face of a city.

6.3.2 Study Population - Selection Criteria for Research Participants

In the social sciences in addition to the research problem and very critical aspect is also from whom the required information to find answers to the research questions is obtained. And this study population is decided very clearly and specifically in order to make sure that the respondents are appropriate. In a qualitative research, reflecting the exploratory philosophical base of the approach, both the study population and the research problem remain loose and flexible to ensure the freedom necessary to obtain varied and rich data if need arises. At the outset, the researcher must define the population about which he/she wishes to generalize from the sample data to be collected. Secondly, researchers have to draw up a sampling frame. Thirdly, in designing the questionnaire the researcher must take into account relevant descriptive characteristics factors such as the age, education, gender, occupation, level of education etc. of the target respondents. Thus this section describes research sample and population from which that sample was drawn and discusses the sample or placing strategies used. The criteria used for inclusion in the sample, how participants were identified, number of individuals and the response rate are all highlighted. The nature and makeup of the particular sample are discussed.

The study population is narrowed down on the basis of what constitutes a community. The challenge lies in the multicultural and diverse social setup that Dubai has. It has ever been welcoming to the foreign populace and the choice of the subjects is critical to the appropriate data collection. Community involvement is the key to the success of the field studies. And a co-operation from the decision makers and the government agencies is also required. The subjects range from professionals to common people, which are the residents and tourists alike.

The community includes the architects and designers operating in this part of the world, housewives, professionals, construction workers, middle income group and low income group and will be referred to as 'end user'. A range of nationalities and different strata of the society is also addressed. Decision makers, government and real estate agencies and developers and referred to as 'service providers' or 'decision makers'; financiers, psychologists all are a part of the subject population. This will ensure a diverse segment of the multicultural society that Dubai is known for. These different cultures and people with different backgrounds co-exist peacefully but there opinions are varied and provide an interesting panorama of what the city of Dubai and its icons mean to the people and how it has directly or indirectly influenced these people.

6.3.3 Visual Empirical Studies - Selection Criteria for Case Studies

Field trips and the visual empirical studies are an inherent part of the process. The first section after the literature review which is an inherent part of the theoretical studies is establishing the criteria for selection of the case studies. The main focus is on architectural projects which are on the primary list of the tourists and have had all the media hype around them. The other criteria for selection are the projects that are landmarks in their own right by virtue of creating history. Some projects leave an impression by virtue of their quality and associations with this part of the world. This will lead to the shortlisted projects where it is most important to establish the evolution of the symbolism, its journey to be iconic and its impact at various levels. The selection of the projects was based on the feedback from the informal focus groups, phenomenology and the initial pilot studies that were conducted. This was further fine-tuned to establish formal criteria of selection for the various buildings such as height, technology and historical relevance. The most tangible but eye opener may be the part of research where the current icons may be revisited with their creators so as to investigate the aims and goals versus their current impact. The research focuses on the search and list of symbols from past and present and what are their interpretations by the architects and people.

Another important component of the research shall be the perception of excessive landmark buildings and search for iconism in this crowd. This will be tricky, lengthy and will depend heavily on the perception by commoners. Architecture deals with artifacts and places, their spatial qualities and use as well as systems, processes and methods related to buildings, interior space, built environment and development (Heinz, 2010). These studies will encompass the architectural form and technique, e.g. spatial design and architectonic expression, material and construction; building design and urban design, and correspondences between these two fields; development of the built environment, architectural theory and history; design theory and design methodology, including knowledge on and through design thinking, undertaken by the researcher in the capacity of being a practicing designer with years of experience in this part of the world. The case studies are selected on the basis of their apparent importance and also satisfying the three aspects of this particular research that relate to iconic, symbols and identity. These studies are critical to the overall testing of the hypothesis and evaluation of these iconic projects. For these are the built environs that the architects have created with an influence on people less explored.

6.3.4 Data Collection Instruments

Anything that becomes a means of collecting information for study is called a research tool or a research instrument and in this study they vary from observation, interview, questionnaires and visual building studies. For collecting data specifically for the study (primary data), a research instrument can be constructed or one that has already been constructed can be used. If using secondary data (information already collected for other purposes), it is important to identify what information is needed and then develop a form to extract the required data. The validity and reliability of the research depends entirely on the way information is gathered and the ability of the instrument to measure what the research intends to measure. Field testing (or pre-testing) a research tool is an integral part of the instrument construction. Pre-test of the research instrument is carried out on a similar population to the study population. A sample that truly represents the study population is undoubtedly a prerequisite of effective research.

Multiple methods of data collection to achieve triangulation are important to obtain an in depth understanding of the phenomenon of iconism. A variety of combinations of methods is employed. Surveys and questionnaires, which are traditionally quantitative instruments, are used in conjunction with qualitative methods to provide corroboration/ or supportive evidence. This study then becomes the voice of the people and their active participation allows for better living environments from their perspective. Thus the impact of icons on people and their immediate surroundings and way of life within the context of Dubai is investigated through these various methods of data collection. Further the symbolism and metaphors embedded within these icons are questioned and understood, testing their present day validity through the community. Lastly, study if these icons with their signs and symbols leave their mark in peoples mind, contributing to the much desired sense of identity and belonging. This was achieved thorough the building case studies.

The end-users who are residents and tourists within Dubai's community are presented with questionnaires, in order to obtain information pertaining to their needs and requirements from their built environments, and the respondent's views and perceptions on icons in Dubai and the impacts, imprints and associations they have with them and their role in re-interpreting and redefining issues of identity. These questionnaires are unobtrusive and easily administered and managed.

The interview was selected as another method for data collection in this research, because it has the potential to elicit rich, thick descriptions, allowing capturing a person's perspective (Bel, 2005). It has drawbacks that not all people are equally co-operative, articulate and perceptive. Second interviews require researcher skill; third, interviews are not neutral tools of data gathering. The research questions provided the framework for the interview questions and pilot interviews were conducted. The researcher sent individual mails to prospective participants describing the purpose of study, inviting their participation, and requesting a convenient time and date for interview. Given the quality of information the different individuals and groups hold and the position they occupy, unstructured and semi-structured interviews were conducted with them. The designers, architects, Dubai Municipality, developers, clients, various foreign architects Charles Jencks, Foster, resident architects W.S.Atkins, RMJM, government agencies, real estate agencies, psychologists and social agencies were interviewed with the view of understanding the requirement of the client, the brief given to the architect and the role played by other agencies in delivering these landmark projects.

Informal focus groups allowed for group discussion with academicians and experts focused on iconism and symbolism augmenting the pilot studies. The goal is to create a candid conversation that addresses in depth, the selected topic. It is to elicit- range of feelings, opinions and ideas, understand differences in perspectives, uncover and provide insight into specific factors that influence opinions, seek ideas that emerge from the group (Denscombe, 2007).

6.4 Summary

The research methodology primarily focusses on the questionnaires that have quantitative component and interviews that are qualitative. The triangulation method is adopted to assure validity and reliability of the findings and this is achieved through phenomenology that is a direct contribution of the researcher's own first-hand experience being a part of the growth phenomenon in Dubai. Sampling participants and the building case studies are a genuine representation of both the study population and the iconic building types. It is a community oriented study thus the involvement and reactions of people in Dubai is critical to the success of the research. These research methods are further employed in the field studies as discussed in the next chapter, wherein the actual field work is conducted.

Chapter Seven - Field Work and Studies

7.1 Introduction

This chapter aims to investigate the enduring appeal of icons through the living environments in the city of Dubai which seems to have an obsession with visual images and branding, in order to gain an understanding through historic and contemporary examples how these architectural relationships reached an iconic status and the impact they had on people through their use of signs and symbolism. This study focusses on the common people, who are the living entity in the city and their reactions to these visual and experiential icons that the city has to offer, and in the process challenging the issues of identity for both the locals and the longtime residents.

Branding concerns have come to loom large for both the private and public bodies, and cities such as Dubai have been quick in projecting a brand image of them to the western world shattering the old mold to achieve a universal brand identity (Motloch, 2003). Mega- famous projects easily contribute to this image, by being adopted and adapted ceaselessly in commercial advertisements.

This section of the research attempts to address why and how the icons achieved their status, some lasted and the others perished with time, analyzing the key moves through which each of these icons rose to extravagant or normal levels of fame. The study looks at the origins of each one of these established and not so established icons in Dubai, reviewing the most notable and curious steps along the course of their ascent. There is also the obvious question of how to define an iconic image. Though some definitions do exist, suggesting some clear definable boundary that an icon crosses when it moves from being very famous to fully iconic. But the focus is to redefine and understand this term thorough the eyes and minds of the people and not only the modern media that has tendency to impact our perceptions and thinking and downgrading terms such as icons and genius by applying them to anything that fancies them. The term iconic is now scattered so liberally and applied to figures or things of passing and local celebrity that it has tended to become debased (Kemp, 2012). This study focusses on the built environments and not only the built structures. For these architectural projects, move out of their physical realms when they communicate and interact with people. These case studies are diverse in their type and usage encompassing the diverse issues of identity and symbolism in the process of establishing the iconic status of these case studies.

7.2 Built Environ Studies

7.2.1 Introduction

Iconic image is one that has achieved wholly exceptional levels of widespread recognizability and has come to carry a rich series of varied associations for a very large numbers of people across time and culture, such that it has to a lesser or greater degree transgressed the parameters of its initial making, function, context, and meaning. These varied associations of different icons with people of varied backgrounds; over a time frame is the main focus of the research. Each one of these icons be it static or moving crystallizes into a memorable still, carrying a special cognitive potency, working in a particularly effective way with our perception and memory (Jobs, 2001). In the early stages of the field work, lists of the projects and environs that warranted inclusion were compiled. Final selection was made after a lot of thought, canvassing a wide range of opinions, making sure the final selection allowed for all the varied aspects of the research study to be covered. The iconic aspect of the built environment was chosen for various reasons:

Firstly, icons are very close to us and are living components of the visual and experiential fabric of our contemporary world, even if they originated a long time ago. They evoke powerful personal reactions and associations, sometimes positive and at other times negative. They would not be iconic if they failed to engage us. These multifaceted conversations between the icons and humans and their multi-dimensional impacts is what the study attempts to capture. Two basic categories are identified: general (environs) and specific (built structures and their surroundings). Though there is a diversity of choices available, the selected examples are a quest to understand what really makes us tick, is it a fascinating or special schematic shape, a decoration, a myth, something incredibly moving, nationalistic or significant, conveying a universal meaning or characteristic or something that can be drawn or constructed and copied with great ease in almost any medium. Some of these examples have a visual presence, a pictorial quality that demands attention, whereas the others fall in the intangible domain of feelings and experiences.

Secondly, the perceptual and associational aspects are most highlighted in iconic built environment. Dubai with its multicultural flavors boasts of a variety of building types, ranging from residential, multiuse, commercial, industrial, government and entertainment, many iconic. This built environment provides the setting for human activity and interaction.

There exists a very strong relation between these designed environments and human behavior. People react to these environments in terms of the meanings they have for them. This environmental evaluation is the human response to these environments. One of the hallmarks of man-made environment is the realization that it is the users meaning and perception that is important, not necessarily the architects or the critics. The physical elements of these environments encode information that people decode (Shah, 2011).

Thirdly, symbolism is most evident in the design of icons. The socio cultural determinants play a primary role in symbolism generating the stimuli and the human responses to it. But the meanings of the many environments that people interact with is generated not necessarily through symbolism but personalization – through taking possession, changing it, associating with it and completing it. Complexity and sensory opulence in symbolism and the perceptual realm, offering full potential range of perceptual variables in all sensory modalities – color, materials, scale, structure, space, light and shade, sound, kinesthetic, temperature, smell and so on, thus gives the much desired identity and sense of belonging. Thus the choices presented in this study are not definitive, but they are representative of the types and range required for this study, reflecting the modern day reality of Dubai.

7.2.2 Pilot Studies

In this study, the questionnaire and the interview samples are divided into four primary categories: the people, designers, decision-makers and experts. The generic pilot studies took place in the landmark building environs that tourists regularly visit and residents are aware of, Burj Khalifa and Burj Al Arab. These were the main sources of data as these are already established as icons in the city. On the other hand are the not established icons such as the Creek and its environs with the Old Souq, Bastakiya and Meena Bazaar. The difference between these two: a physical, visual icon and an experiential, associational icon is evident, with people on one hand awe struck by some projects and others creating memories of eating 'shawarmas' lost in the din of the dhows along the creek, walking and taking in the unique flavors of this region and in the process capturing the traditional essence, feel of the place and touch the pulse of the city. The pilot survey thus reflected many diverse views. One kind of architecture relies entirely on the scientific method and the other allows people to come along and create new paradigms by letting people redefine it

7.2.3 Building Case Study

The focus in this study is the community. There is no denying that the relationship between people and the built environment is complex, composed of rich, profound and multiple cross-connections and pollination. Architects sell ideas but also play a pivotal role in the impact the environment has on people, leaving impressions and imprints on people's minds. Thus the needs and desires of the end user and the city's community are of paramount importance in the process of designing and delivering. But, presently in the competitive world of design the message that is being sent out is one that reiterates that designs essentially need to stand out and they definitely need to excite (Jencks, 2009). Selling images is more important than the people. This is an important component of marketing in a consumer society. A good piece of architecture is one that is a unique intriguing physical form, that is iconic and therefore worthy of design magazines. Thus this focus group reflects the changing perceptions and allows for a better understanding of the relationship between community and iconic architecture, reflecting and viewing cities and its people in a new light. The community in the study captures and decodes some of the inextricable invisible cultural and social waves and dynamic idiosyncrasies of UAE's fabric along with the physical artifacts of mortar and stone, redefining and evaluating the existing norms and methods of creating livable environs for people.

7.3 Parameters for Research Building Case Studies

The diversity is extraordinary but there is no set formula and the study examines if these icons which range from general, specific, modern, scientific, spiritual, political, revolutionary, symbolic, religious, historical, communal to commercial icons, do have anything in common, especially in the communities collective memory. Some of these icons are deeply moving, others are based on some profound ideas in science, some icons because they seemed highly improbable, some center on popular fame etc. (Kemp, 2012). And each on these icons if truly one challenges and entertains the viewer or the participant. The intent is for this study to make a contribution to understanding of people in cities, and be of value to decision makers. There exists a classification and differentiation between the two eras (Pre- economic boom and Post economic boom) of iconic building. The study aims to highlight the characteristics and salient features of each era and the magnitude of impact and the relationship of people with these icons. These parameters are divided into five categories:

7.3.1 Verticality and Power

First is the aspect of verticality and the derived power. The construction of skyscrapers (cathedrals of commerce) is a global phenomenon, and today size does matter, the more inflated the size the better. Man's fascination with structures that rise to the sky has been constant. The skyscraper is the modern day symbol of commercial power and civic pride. Super tall towers assure instant fame and status through easy international publicity cementing their iconic status. Prestige, luxury, power, glamor and exclusiveness are the keywords associated with a building of this stature. The economic boom allowed for buildings to reach heights that were unimaginable, with the technology and expertise available from all over the world.

7.3.2 Technological Innovation and Uniqueness

Second is the aspect of technological innovation, construction methods and building materials that are unique and result in structures and environs that are unique and seemingly improbable. These landmarks of innovative building technology build structures that are eye-catching and engaging, leaving a lasting impression by virtue of the symbols and metaphors employed in the design of these structures. The salient shape thus achieved is a recognizable image wherever and whatever medium it appears in, directly communicative to a lay audience. The cities triumph revolving around these post-oil icons, highly original in form and format, seemingly awesome in scale and visual authority.

7.3.3 Historic Symbolic Value and Association

Third aspect is symbolic value and association people have with history and their legacy. However, new modes do not mean that old ones do not work anymore. The icons of today are compelling, but those of the bygone era are also identifiable and people associate with them. They continue to exercise their power in their new context as reference point for the future generations. People are attuned to seeing these icons of probably humane dimensions and sometimes playing very effectively on the perceptual and cognitive systems, creating an emotional attachment. In the pre-economic and post-economic boom an extreme of contrast of scales sometimes exists. But these icons of pre-economic boom are also formally memorable and maybe more humanly engaging, resonating with people and transcending time, engaging personally with the emotional connotations of the icon – a human chord that stretches across the entire community.

7.3.4 Metaphors, Signs and Symbols

Fourth aspect is the usage of metaphors, signs and symbols in the design of extraordinary buildings and their environs, which otherwise would be ordinary buildings for ordinary people. These icons express their content in the most engaging way through the symbolism employed for a better visual perception, cognition, memory and meaning. The icon may become a stock image because of adopting a specific shape and form from the symbolism associated with it. It is a direct visual or pictorial representation, at times attaining a universal appeal though a minimum level of resemblance is enough. Mostly, these signs and symbols are derived from social and cultural contexts with clear associations, designed to provoke and thus becoming popular and compelling pieces of invention. These metaphors at times become the answer to the iconographical puzzle, appealing in its simple yet seductive rhythm and difficult to forget leaving a mark in the public domain, only if people can relate to the symbols and their meanings in the icons.

7.3.5 Experiential Quality

Fifth aspect encompasses the sometimes intangible experiential quality of icons, engaging all the senses in the process. A sense of authenticity and sense of belonging prevails, wherein people naturally interact and respond without the controlled nature of the designed projects. It has a spontaneous character and is generally popular, affordable and accessible. These experiential icons allow for the psychological room to speculate unspoken messages accompanied at times by feelings of great intensity and impactful memory recall. There seems to be some kind of order in the sensory chaos and the actual experience of the icon matches the expectation.

7.3.6 Cultural and Contextual Relevance

Sixth aspect is the cultural and contextual relevance of symbols as an expression of belief. Certain building types are identified with the Islamic history and religion. This emphatic expression allows people to associate and emotionally engage with them. The graphic marks are used as a signature in the Islamic context with both physical and spiritual connotations attaining an emblem status with universal recognizability and appeal. These symbols thus fully exploit the extraordinary power of the icon, exemplifying the searing power of visual signs. This visual culture of elaborate symbolic languages placed in the service of social and religious structures assures a compelling and possessing quality to these icons, often becoming prized possessions of the community they belong to.

7.4 Principles for Samples Studies

Art and architecture are essentially processes of discovery, the artist and the viewer engaged in an experience of exploration. The result is awe inspiring structures but the viewer and the user may feel an urgent need to reconcile with the cultural confusion that surrounds them. Each is pulled back and forth between their local traditions and the modern way of life. The following criteria outline the various aspects for gathering realistic and reliable data for the study. These principles are divided into five categories:

7.4.1 Old and New Era of Iconic Architecture

The manufacturing of iconic buildings is the new trend in the age of globalization and diversity. In Dubai it took the world by storm as landmark projects which were mere architectural visions, took shape in the Emirates. They were the key to branding and marketability of these projects. There have always been buildings in the past built to be instant icons such as public and government buildings, creating a bond with the local tradition and history; these were symbols of and to the society, people bound together by the shared meaning expressed by these buildings. The new sometimes draw on the western archetypes that are alien to the context, the 'I' so strong that it is the new brand for Dubai. Thus the study focusses on the time period before late 1990's (old iconic era) and post 1990's (new iconic era). These two time periods are distinct in their icons-, the old icons were few contributing to national pride whereas now there is a flood of icons but emotional - laden experience is necessary aspect of successful iconic building.

7.4.2 Media Hype and Architectural Journalism

Architectural journalism has long played a very significant role in the approval or disapproval of the iconic. It is important to address the role of local and international media in projecting and establishing the regions next icon. Newspapers, TV, magazines, and media create the aura, legitimacy or non-acceptance of architecture as iconic. It is the media that reaches the masses and the worlds beyond the city and country borders. The construction game becomes a publicized media event driven by commercial force. It is the iconic media wars that brand a building as iconic and thus new architectural tourism begins to emerge. Many icons reach their iconic status because of media hype and there are others lost as hidden treasures close to the people, iconic nevertheless. Thus there is a clear distinction between the media hyped icons (physical icons), that encourage tourism and non- media hyped icons (experiential icons), that encourage place-making.

7.4.3 Building Types and Usage

Today, literally anything can be an icon. Visual empirical case studies of projects of various scales, primarily public, from commercial, mixed use, tourism and entertainment, administrative to leisure will cover the wide range of projects to completely encompass the various aspects of the research. In this age of no conventional rules it is difficult to navigate the city fabric and distinguish between different building types. Iconic buildings are a trend that is being embraced by international cities all over the world. The marketplace demands recognition and iconographic qualities from its buildings, non-committal to any culture using architectonic expression and construction technique not as a derivative of the type or usage of the building but because of its potential of visual appeal.

7.4.4 Prime Site and Location

The site and location of these built projects and environs is a very important contributing factor in them being iconic in nature. Because the public domain is being addressed, most of these case studies are physically and visually easily accessible, they either stand out in the crowd in Dubai's skyline or form an inherent part of people's daily lives. It has been observed that buildings and environs that otherwise have the characteristics of an icon, lose their charm and appeal over a period of time because of the location that becomes a deterrent. It is a classic example of an icon that is out of sight, therefore out of mind. The location of an icon exhibits the qualities of creating the kind of public architecture that is easy to walk into off the street. In addition to this is the aspect of relating a building to its locality that then is symbolic of a place that is easily accessible and available for the community to share and interact within.

7.4.5 Universality of Message

The most striking buildings, the real icons change the state of mind with a universality of messaging. A good icon certainly manages to reach a universal level of shared meaning; the subjective and intangible can be expressed through this universality. Unless the landmark projects reach the level of universal appeal and undergo the test of time they cannot truly be classified as icons. Art and architecture relies on cultural relativism, once abstracted out of those circumstances it loses most of its contextual value. In the ongoing global battle of traditions versus influences, a new hybrid is being created. This new hybrid cannot only be an objective and scientific piece of art but subjective too allowing some form of collective shared unconscious that allows interpretation by different audiences.

7.5 Iconic Architecture Field Studies

This section covers the selected samples that are representative of iconicism in Dubai. It does so via supreme, ordinary and mega famous examples, along the way encountering the wonderful and sometimes the strange means by which they become transformed by the perceptions and associations of people, in an astonishing variety of contexts. These eleven iconic stories are researched through triangulation data collection methods of individual interviews and questionnaires, critical incident, focus group and reviewed against literature as well as emergent themes. Each of these eleven studies is evaluated through the six criteria established as the parameters for the research case studies as stated above.

7.5.1 Burj Khalifa - Cathedral of Commerce

The tallest tower in the world – Burj Khalifa, aimed not only to be the world's tallest skyscraper but also the symbol of Dubai's increasingly important global role, becoming an icon of a prosperous, dynamic, and successful Middle East. It is a tower remarkable not only for its great height, unusual shape, but also the complexity in operating as mixed use destination for thousands of people. Triple lobed footprint based on an abstract version of the desert flower, *Hymenocallis* and references to traditional local architecture, associated with a geometric grid that echoes the abstract decorations of Islamic art. Bedell (2010) argues that Burj Khalifa Fig 7.1, steel-ribbed, glass-clad structure is completely unsustainable. Height: 828 meters, Opened: January 2010.

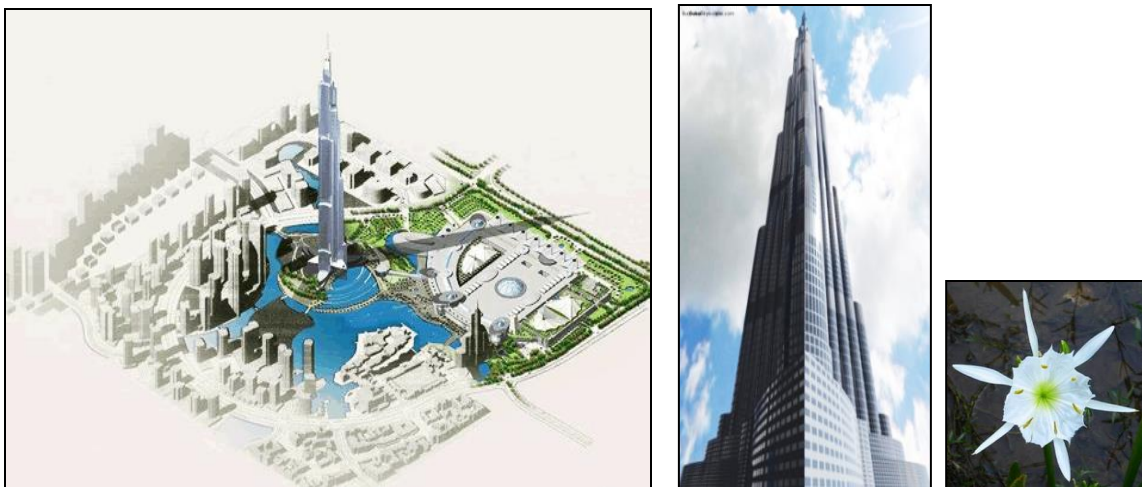


Fig 7.1 Burj Khalifa – Opulence Redefined, (Emaar, 2009)

7.5.2 Burj Al Arab - Tower of Arabs

As reflected in the first of its kind hotel on an island – Burj Al Arab, built on an artificial island, this is the fourth tallest hotel in the world. To Sheikh Mohammed it was an iconic tower that symbolized his pride as an Arab and thus named the Tower of Arabs: Burj Al Arab. It became an instantly recognizable icon of international architecture. Dubai's skyline is famous with the emblematic silhouette of the tower. No one confuses it with Bahrain or Kuwait anymore, the perceptual system easily picks out the salient shape of the Burj in Fig 7.2. The metaphor or symbolism of the sail is iconographic that has a triple virtue; contextual (the hotel is sited on an island in the water), timeless (sailing has been around forever) and pointing to leisure. Charraudeau (2000) describes it as pure sheer luxury. The intent being for it to be the symbol of Dubai just as Eiffel Tower is for Paris or Sydney Opera for Sydney. Height: 321 m, Opened: December 1999.

7.5.3 Ski Dubai Mall of the Emirates - Indoor Leisure

Another example of what was technologically seemingly not possible is the ski slope in the middle of the desert, which at 3000 square meters is the largest indoor snow park in the world. Ski Dubai is the first of its kind indoor ski resort in one of the largest shopping malls outside of America, Mall of the Emirates. The ski slope has a strong presence and is a landmark of sorts. It has emerged as a priority tourist destination, bringing along the intrigue and awe factor to it. Ski Dubai in Fig 7.3 juts out of the Mall of the Emirates like a giant metallic elbow. It is sheer scale of engineering accomplishment on display. Height: 85 meters, Opened: December 2005.



Fig 7.2 Burj Al Arab Symbol of Dubai, (Seth, 2010)



Fig 7.3 Ski Dubai Mall of the Emirates, (Seth, 2011)

7.5.4 National Bank of Dubai – Reflections of Dubai

The National Bank of Dubai is the first modern building that became a benchmark for the high rise construction in Dubai. The building flaunts the city's desire to shape its image as one of a modern commercial center. It is an icon on the downtown skyline with its simple austere form and reflecting curved façade. The unusual curved façade is reflected in the Creek, evoking the wind filled sails and creating a symbolic link with the city's age old trade role. The bulging façade not only reflects the colors of the water, sky and sunset allowing architecture to constantly change its abstract appearance in Fig 7.4. The building successfully sets the high contemporary progressive standards of architecture of the new era and is a distinctive part of downtown Dubai. Height: 125 meters, Built: 1990.

7.5.5 Deira Clock Tower – Historical Symbol

Deira Clock Tower proudly stands as a historical landmark at the roundabout in Deira, reminder of the bygone days. The Clock Tower was erected as a symbol of Dubai in Fig 7.5 and located in Deira because that was where major routes into Dubai. It is a part of the Dubai's legacy, an image that creates a lasting impression recalled at times from memory and impressions and is Dubai's oldest monument. It is a historic symbol that has withstood the tests of time and the contextual value of the clock tower is unparalleled. Built: 1964, Renovated: 1972.



Fig 7.4 National Bank of Dubai, (Seth, 2009)



Fig 7.5 Clock Tower Historical Symbol, (Seth, 2008)

7.5.6 World Trade Center - Center of Trade

The World Trade Centre, a business center, is another historical landmark and at 40 stories it became the tallest building in the Arab world for 20 years and Dubai's first emblem. It was the first real edifice dedicated to hard core commerce and what stood as a symbol of Dubai's priorities. Not only is it the city's first skyscraper, elegant and faintly reminiscent of an egg crate rising into the sky, it was distinctive and won a very special place in the hearts of those who lived here in the late seventies and eighties. The ethos of the WTC as in Fig 7.6 is best summed up by its own slogan: changing the way the world trades. So grand is its stature in the architectural history of Dubai that the building is featured on the Dh 100 note even today. Height: 149 meters, Built: 1978.

7.5.7 Palm Jumeira Islands - Symbol of Palm

The Palm Islands are an artificial archipelago in Dubai for commercial and residential facilities. The three islands are the Palm Jumeira, Palm Deira and Palm Jebel Ali. Palm Jumeirah, a 12-square-mile island group, is stylized as a single palm tree with seventeen curving fronds a crescent shaped break-wall; the date palm being the national symbol for the region. Palm Jumeira is part of what's billed as the largest land-reclamation project in the world. An artificial man-made island, celebrity branding for the project all created a media frenzy grabbing headlines, adding value and marketability of the planning project undertaken by Nakheel Properties. Palm Jumeira in Fig 7.7 was heralded as the 8th wonder of the world as it can be seen from space along with another major landmark, The Great Wall of China. Area: 5 x 5 Kilometers, Built: 1st phase 2006.



Fig 7.6 World Trade Center Emblematic, (Seth, 2008)



Fig 7.7 Palm Islands Symbol of Palm, (Emaar, 2008)

7.5.8 Dubai Creek and Yacht Club - Symbolic Sails

Another waterfront icon, dominating Dubai's enchanting waterfront is the Dubai Creek and Yacht Club in Fig 7.8 overlooking the Creek. The design mirrors the sails of the traditional Arab dhow and has been one of the most photographed landmarks, capturing the essence of Dubai's seafaring traditions and presenting the perfect fusion of heritage with modernity and style; a true landmark that has been depicted on the back of the 20 dirham note. In a city that now bristles with "iconic" structures, it was the first building whose physical presence was matched by its status as a local emblem - Dubai's answer to Big Ben or the Eiffel Tower. Johnson's work is also notable for having set in motion a countrywide trend in the UAE: incorporating traditional Islamic themes into modern architecture. Height: Varies, Opened: 1993.

7.5.9 Dubai Metro - Public Infrastructure

The infrastructural project of Dubai Metro which is the world's longest fully automated metro network providing easy, comfortable and affordable backbone linking various parts of Dubai; the metro stations too stand out in a creative and distinctive architectural design pattern along with the metro line in the Dubai skyline, truly an iconic sculpture in motion. Aedas were appointed as Architect for the Dubai Metro project in Fig 7.9. The station design concepts respond to Dubai Municipality's brief for unique, innovative and iconic designs. The design of the exterior of the elevated stations is a unique shell-shaped roof which invokes the heritage of pearl diving - an integral part of Dubai's history. Height: Varies, Opened: September 2009.



Fig 7.8 Dubai Creek and Yacht Club, (Seth, 2007)



Fig 7.9 Dubai Metro, (Seth, 2012)

7.5.10 Dubai Creek – Lifeline of Dubai

The Dubai Creek has long been the lifeline of Dubai establishing the commercial position of Dubai, being the only port in the city allowing the pearling and fishing industry to thrive and divides the city into two main sections – Deira and Bur Dubai as in Fig 7.10. Today Bastakiya and Old Souq along the Creek seem like fossilized layer in this of layers. These hidden treasures of Dubai are places of refuge for either the not so privileged or those who seek refuge from the sweeping modernization encountered all over the city because of the bustling abra station used by the low income group as an easy mode of transport.

7.5.11 Grand Jumeira Mosque - Religious Connotations

Grand Jumeira Mosque in Fig 7.11 is the most photographed mosque in Dubai with its attention to detail and sense of aesthetics. Built in the medieval Fatimid tradition, this stone structure is a tribute to modern Islamic architecture. Also known as 'the two minaret mosque,' it is featured on the Dh500 note. It is the most local of architecture that one comes across reflecting Islamic religion and culture. And even today it exists as a key feature of old Dubai. Height: Varies, Built: 1975

7.5.12 The Iconism Matrix

The iconism matrix is designed by the researcher to understand the different dimensions of the icon. The matrix aids in establishing the iconic status of the various case studies. This matrix gives an overview of the cases under investigation, which is further validated through the questionnaires, interviews and observational studies undertaken by the researcher. The rows indicate the tangible and intangible dimensions of the icon and the columns are the various building icons in Dubai.



Fig 7.10 Dubai Creek, Lifeline (RTA, 2001)



Fig 7.11 Grand Jumeira Mosque, (Seth, 2010)

	BURJ KHALIFA	BURJ AL ARAB	SKI DUBAI	NBD	CLOCK TOWER	WTC	PALM ISLAND	DUBAI CREEK CL.	DUBAI METRO	DUBAI CREEK	JUMEIRA MOSQUE
SIGNS AND SYMBOLS	•	•		•			•	•	•		•
CONTEXT RELEVANCE		•			•	•		•		•	•
UNIQUENESS	•	•	•				•	•		•	
POWER	•	•									
HISTORIC SYMBOLIC VALUE				•	•	•		•		•	•
ASSOCIATIONAL VALUE				•	•	•			•	•	•
EXPERIENTIAL QUALITY	•								•	•	•
VERTICALITY	•	•		•		•					
TECHNOLOGICAL INNOVATION	•	•	•				•		•		
POPULARITY	•	•	•			•			•	•	•
CIVIC PRIDE	•	•		•		•			•	•	
LOGO/EMBELEMATIC		•		•	•	•		•	•		
GLAMOUR / EXCLUSIVE	•	•					•				
FAME / PRESTIGE	•	•					•				
RECOGNIZABLE	•	•		•	•	•		•	•	•	•
EYE CATCHING		•	•	•				•	•		•
MEDIA HYPE	•	•	•				•				
CELEBRITY BRANDING	•	•					•				
WOW FACTOR	•	•					•				
ACCESSIBLE / AFFORDABLE					•				•	•	•
RECORD BREAKING	•	•					•		•		
SENSE OF BELONGING					•				•	•	•

Fig 7.12 Iconism Matrix for Parameters of Icons

7.6 The Questionnaires

7.6.1 Introduction

The questionnaire as outlined in the methodology is one of the research methods employed. The questionnaire is designed primarily as open ended and user friendly. The attempt is to make sure it is not biased by the researcher's opinion or the media. As discussed the main objective is to collect the demographic and perceptual data that can aid in arriving to concrete conclusions and the hypotheses can too be appropriately tested Clark (2007). Draft questionnaires were prepared and participants asked to give their opinion on the modifications required. The online survey too aided in conducting the pilot studies to better understand the needs of the research and the participants. Thus the questionnaire was approved as the main research method including the participants who are the resident public, tourists and visitors, various professionals and experts and decision makers. Denscombe (2007) highlights that there are three different types of questionnaires, mail, self-administered and group administered. The research employed the usage of all three. Group administered at the most popular tourist destinations such as at the Big Bus locations, self-administered for the participants who did not have access to the internet or their education level. Mailing the questionnaires and receiving the response was a very convenient and easy method for the research participants. The questionnaire was also designed as an online survey with the use of Survey Monkey. Most of the designers and experts the questionnaires self-administered and as online surveys, for this also allowed for a better analysis and computation of data collected.

7.6.2 Questionnaire Design and Structure

In this phase the guidelines are outlined for the structure of the questionnaire. The primary focus of the questionnaire in this research is to be well-designed questionnaire and meet the research objectives. And obtain the most complete and accurate information possible. The researcher ensures that respondents fully understand the questions and are not likely to refuse to answer, lie to the interviewer or try to conceal their attitudes. And this is possible with a good questionnaire that is organized and appropriately worded to encourage respondents to provide accurate, unbiased and complete information (Oppenheim, 1992). And this well-designed questionnaire makes it easy for respondents to give the necessary information and for the interviewer to record the answer, and arranged so that sound analysis and interpretation are possible. The questionnaire is brief to keep the interest of the respondents through the questionnaire.

The design of the questionnaire is that of a multiple choice question series for the general public that form a part of the community, these are then further classified into the residents and tourists addressing the following issues:

- Evaluation criteria for icons by the community
- Symbolism – meanings and association with them
- Built form and environs – imprints, memories and experiences
- Quest for identity – sense of pride and belonging

The questionnaire for the designers, experts and developers focusses on similar aspects but more on the components of the design and guiding philosophies and divided into the following:

- Design brief to the architects
- Conceptual development of the symbolism
- People and environs in the design process
- Marketability issues in design

These series of questionnaires were distributed in September 2011. The number of respondents is outlined in the table below:

Questionnaires	Numbers Distributed	Number of responses	Percentage
Decision Makers	20	12	60%
General Public	60	45	75%
Designers	33	32	99.9%
Experts	20	15	75%

Table 7.1 Number of Distributed Questionnaires and Respondents

The above table reflects the high level of participation for all the research participants. The feedback was not only enthusiastic, useful and appropriate. The most responsive segment was the general public who were eager to share and the least responsive were the decision makers. Two pilot studies were carried out prior to the final questionnaires, the results of which are compiled in the following chapter.

7.6.3 Pilot Questionnaire Survey

After the researcher prepared the draft questionnaire, piloting of the questionnaire was important. Until it has actually been used with respondents, it is impossible to say whether it is going to achieve the desired results. For this reason it was necessary to pre-test the questionnaire before it is used in a full-scale survey, to identify any mistakes that need correcting (Layder, 1993). The first draft pilot broadcast of the survey resulted in the following findings:

- In the first pilot study, the scrolling is discouraging and needs to be modified with better page breaks.
- The design of the survey needs to consider that the participant may or may not have the same resolution. This needs to be catered to.
- There is an overlap between question some of the questions (1 and 2).
- Create radio buttons with the various options enlisted.
- Options need to be arranged into 2-3 columns so that the entire list is visible without scrolling.
- Capitals for a questionnaire are completely not advisable; it is loud.
- Allow for an open ended question and option for others to be allowed.
- Visual quality of the buildings in Dubai requires a 5 point rating scale ranging from strongly agree to strongly disagree.
- This same question can make valuable contribution to the survey by simple straightforward statements.
- The quest is to look for what symbolizes Dubai specifically, by stating it must be unmistakably or uniquely Dubai, not the UAE or generally the Gulf region.
- The questions can be routed to two identifiable groups, ones related to the profession such as architects, designers, government agencies etc. and the non-related to the profession such as housewife's, students, tourists etc.
- A covering letter explaining the aim and objective of the questionnaire.
- Thanking the respondent for the time and effort in filling the questionnaire.

The final questionnaire that was designed on the basis of the pilot studies thus incorporated the five point rating scale, a covering letter which encouraged respondents to be spontaneous in the answers and also allowed for the distribution of into well-structured categories.

7.7 The Interviews

7.7.1 Introduction

Although the data obtained through this type of interview is difficult to analyze, it still remains a valuable tool for gathering of rich information. With regards to semi-structured interviews, these give the researcher freedom to alter the sequence of questions and to obtain richer data than that obtained through structured interviews. In terms of conduct and type of questions the questionnaire and interview are different (Gorard and Taylor, 2004). Thus interviews provide very different data from observations: they allow the researcher to capture the perspectives of the designers, decision makers and experts. The use of interviews as a data collection method begins with the assumption that the participants' perspectives are meaningful, knowable, and able to be made explicit, and that their perspectives affect the success of the study and the outcome of the hypotheses (Layder, 1993). The main advantages of interviews are that they are useful to obtain detailed information about personal feelings, perceptions and opinions and they allow more detailed questions to be asked, though the disadvantage is that they tend to be very time consuming (Creswell, 2003). Both the informal and formal opinions were reflected in the process of interviews. The formal opinions form the first category, referring to the decision makers in the government agencies such as Dubai Municipality and also private developers such as Emaar and Nakheel. Some of the designers were also interviewed. The informal opinion of experts from various fields was valuable giving a holistic view to the issues addressed. The main decision makers as participants in the study are:

- Government Agencies
- Private Developers
- Ministry of Public Works
- Ministry of Public Works and Roads and Transport Authority
- Dubai Chamber of Commerce
- Municipality of Dubai

The experts from various disciplines are:

- Politics and Society
- Urban Planning and Infrastructure
- Psychologists and Social Workers
- Iconic Architectural Design

7.7.2 Interview Design and Structure

When preparing interviews, it was important that certain guidelines are observed. As a starting point, the researcher explored the existing literature and any previous studies carried out on the subject: this provided the framework for developing the research instrument and questions. The next step was to determine the shape of the document that will guide questioning. Once the type of questions and interview were determined, the next step was to conduct a pilot study on a small group of people. After piloting and making necessary changes to the original document, people selected for the interview were contacted and interviews arranged, at a time and place to suit respondents. Furthermore, an official letter explaining the purpose of research was included and interviewees shown protocol documents. Before conducting interviews, the researcher introduced herself and stated how long the interview will take, and ensured that the interviewee's responses are recorded (with permission) or transcribed. The researcher in an interview setting is required to sit face to face with the respondent and this requires prior preparation. Because most of the respondents hold responsible positions it is difficult to fix interviews with them and many times these interviews were rescheduled. The main questions for the decision makers were outlined around the following issues:

- The encompassing vision for Dubai and its people.
- Bye- laws and codes for development
- Impact of iconsim and symbolism on the built environment and society
- Addressing the needs of society, such a community living, sense of belonging and identity.
- Relevance of the context in symbolism

The main questions for the experts were outlined around the following issues:

- Perceptions of people – relationship between icons, symbols and identity
- Impact of Iconsim and symbolism on people
- Association and experiences of people with icons
- Layering within the city - needs of people from city
- Impact of the growth of Dubai
- Future of Dubai as an International city.

7.7.3 Pilot Interviews

The interview process begins by conducting pilot interviews. The information obtained through individual interviews subsequently formed the basis of the overall findings of the study. Each interviewee is identified by a pseudonym, and all interviews were tape recorded and transcribed verbatim. Interview data responses are then analyzed within and between groups of interviewees. Because interview is one of the primary methods of collecting data, the questions for the interview are very important (Glaser, 2000). Interview questions were tied to the research questions. An approximate number of three - four questions for each research question, with a total 12-15 interview questions. The pilot interview also includes an assessment of the length of time an interview actually takes, in comparison to the planned length of the interview. A general rule is that the more sensitive or personal the information, the more personal the form of data collection should be (Strauss, 2001). A total of 10 pilot interviews were conducted that allowed for a better structuring of the questions and also more flexibility in attaining better input from the interviewees. Some of the final interviews were structured whereas the others were unstructured. But both complemented each other in obtaining the information as was required.

7.8 Summary of Fieldwork

In this chapter the various methods used to collect data from the stakeholders were highlighted. They were primarily divided into four categories: the users, designers, decision makers and experts. Different methods for conducting research were used for each group, so that the findings can be specific, genuine, authentic and of significance to the field of architecture. This new symbol of the 21st century- the iconic and it is here to stay in the present world of branding. But it also challenges communities searching for identity complicated by architects looking for symbols that can firmly place the icons into the cities they belong to. So that people can take both ownership metaphorically and feel a sense of pride that then culminates into a sense of national pride. And people do have the right to award a building an iconic status and for them to decide what qualifies as iconic and the various factors that give it the iconic qualification. Today, a bottle of perfume too could be iconic, if it aids in the marketing campaign of the perfume, soaring the sales. Dubai in particular is in a perpetual state of flux, with its ever changing cultural identity, the concept of losing identity and culture can also be replaced with creation of new cultural values that accommodate the diversity of influences.

Chapter Eight – Results and Analysis

8.1 Introduction

This section essentially consists of three main parts: the results, analysis and discussions. These various findings were compiled together with the theoretical and empirical studies. The first part of the chapter outlines the broad research findings from primarily two methods of data collection i.e. the questionnaires and interviews. The results are presented in this chapter along with the comparative analysis, paying special attention to the common factors with a strong connection between them. The second part of the chapter outlines the analysis of the results and is divided into: the general information, reflections on iconism and symbolism, residents of Dubai, tourist's expectations, designers and architects opinions. The chapter concludes with the results and findings that are further augmented by personal interviews with decision makers, designers and experts. The conclusion also includes the comparison and relationship between the theoretical and empirical studies. This then prepares for the general conclusions and recommendations on the next chapter.

8.2 Questionnaire

This section essentially gives an overview of how people perceive icons and their impact on people. For the sampling of the people the groups were divided into the general public (both residents and tourists), designers, decision makers, and experts in various fields. The first group reflected on icons, the symbolism associated with these icons, addressing the issues of identity and belonging in the societies such as Dubai, thus establishing the criteria for evaluating and awarding an iconic status to a building or a space in cities. These people are well equipped as they have experienced these icons first hand and are in a good position to explain how they perceive the good and bad icons and what in turn they expect from these icons and the city that they live in. The second group is of designers and architects who are responsible for designing and conceptualizing these icons and also the design fraternities in Dubai who have seen these icons take shape in Dubai. This group is a very important component for most of the designers of these icons do not belong to the Gulf region and they tend to bring in the ideas from their respective countries of origin and apply these to Dubai. The main focus of these architects is to win the prestigious projects in Dubai, one of the most impressive cities in the world in the context of the construction industry.

Within this same group are resident and international designers, who too have strong opinions about the unprecedented growth of Dubai and with it, the flourishing iconic architecture. The third group is the decision makers comprising of the clients, government agencies, real estate developers and financiers. They are an important component because they establish Dubai's vision and follow it through. The norms and the regulations are established by these decision makers and they thus have an overall impact on the fabric of the city and its people. The last group which is the experts is an inherent part of the research because the focus is people and experts such as psychologists, community welfare organizations, critics and social agencies, give a broader perspective to the issues of icons and symbolism in Dubai. The section that follows thus reflects on the questions presented to the various groups and discusses the findings of the various surveys. This then is followed by a comparison of the results and the literature review that further supports these findings in the survey proceedings.

8.2.1 General Information in Public Questionnaire

The questions in this section focus primarily on the generic demographic data. This information was important to draw the conclusions through comparative analysis between the various demographic components. This allows for the results to be broken down into meaningful groups of respondents reflecting their perceptions of icons. The profiling of the respondents enabled to cross-tabulate and compares subgroups to see how opinions vary between these groups. A total of 102 questionnaires were sent and responses collected for the general public in Dubai. The samples were selected to cover the entire range of age group, gender, ethnic background, income, occupation and education. The questionnaires were distributed at different business groups, public places, schools and professional institutions.

8.2.1.1 The Participants / Respondents Age

The age of the respondents varies from less than 18 to above 55 years. As per the results, this range does not impact the perceptions of the icon. Through the different age groups the primary icons in Dubai remain the same and the criteria for their selection too. The main difference lies in the romantic nostalgia associated with the elder age group of the day's bygone in Dubai, especially for the residents who have been living in Dubai for over 20 years and they have seen the growth of Dubai.

The much younger generation associates more with the built environments that offer the glamor and a very modern outlook. Their favorite destinations in Dubai are primarily shopping malls, whereas the elder age group is also inclined towards the old layers of the city that may have lost significance today. Thus there is a clear distinction, 70% of the respondents in Fig 8.1 less than 25 years of age identify and associate with the modern segment of Dubai, its new developments, structures and facilities. 60% of the respondents above 45 years, in addition to the new developments also associate meaningfully with the older parts of Dubai that reflect its history, culture and values.

Jencks (2008, pg.101) voices that 'this kind of expressive architecture, the iconic started in 1970's with Philip Johnson's AT&T building being the first to get an adulated media attention'. He further adds that the iconic building is the new 'trendiness' in architecture, instantly famous and distinctively recognizable. Things that are only 25 - 40 years old, have acquired a profound historical context. Shukla (2007) points out the older generation embraces the new, but are still rooted in the old, younger generation looks forward to the future of growth and modernity.

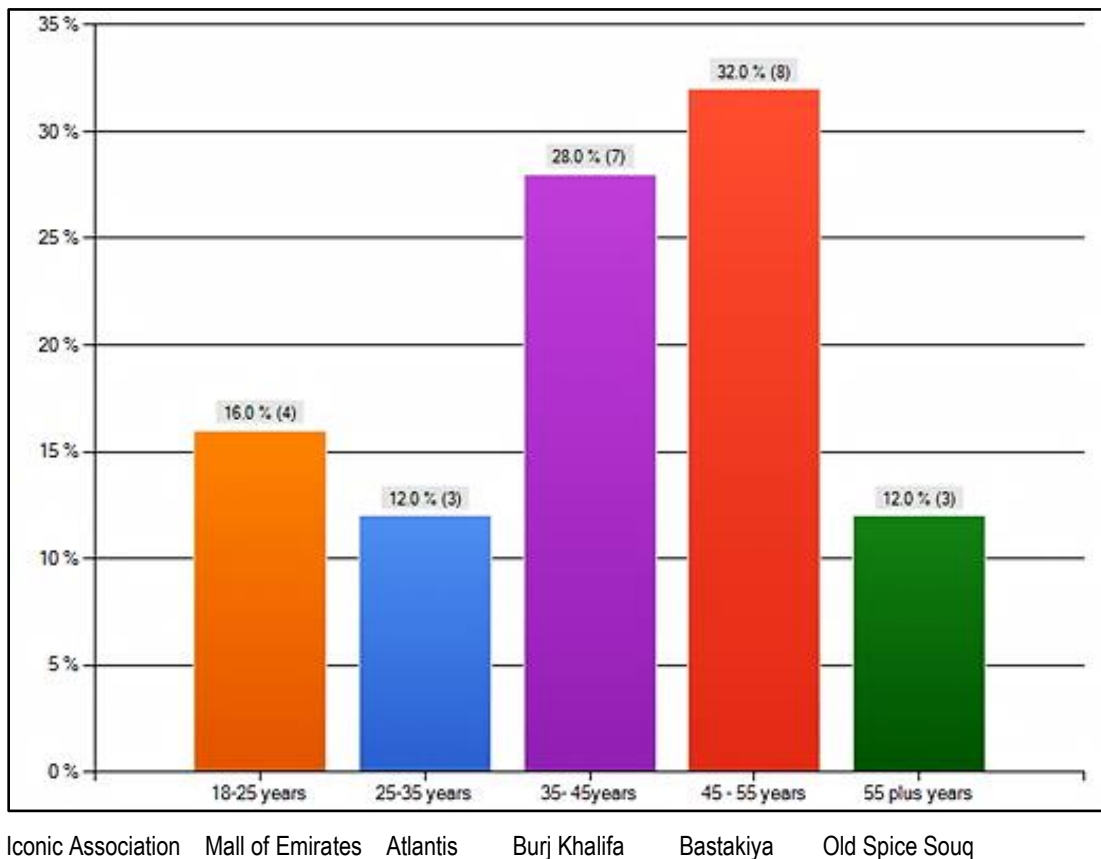
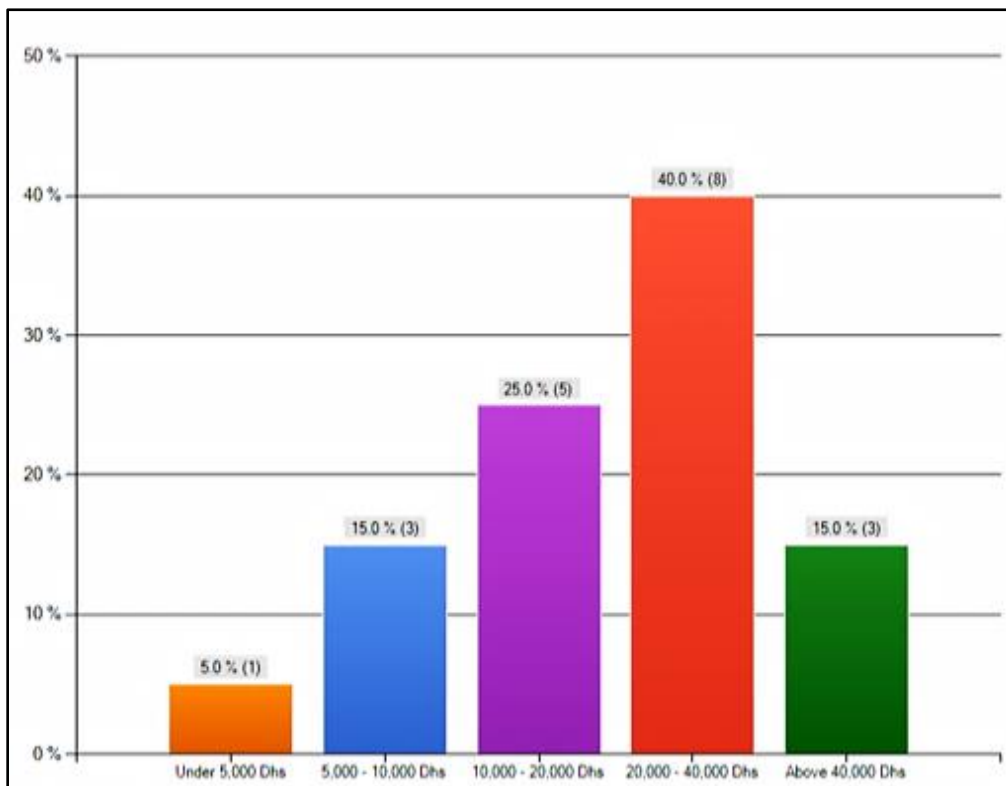


Fig 8.1 Ages of Respondents and Iconic Associations

8.2.1.2 Income Range

First it is very obvious that the level of education and the income range have a very close relationship. 85 % of the respondents in Fig 8.2 were very well educated and held very responsible positions in the jobs and that reflects in the salaries ranging from 10,000 - 40,000 Dirhams. The other segment of population is the respondents who have studied till high school and are earning less than 5,000 Dirhams. Firstly, better level of education and therefore income reflects on the knowledge of the icons and their associated meanings and symbols. The lesser educated, the lower income group are mostly not aware of these icons and they do not impact the lives of people because they do not have a direct association or experience of them. Secondly, there is a clear division of destinations for these two segments, which is directly in proportion to the affordability and accessibility aspects of the icon. Thirdly, the sense of communal wellbeing arising from a genuine need and desire of sharing in the lower income group is evident, thus creating a community that desires to be all inclusive and not all exclusive. The need for public domains and shared spaces is less in the well-educated, higher income group.



Sterling Pounds under 1,000 1,000 – 2,000 2,000 – 4,000 4,000 – 8,000 above 8,000

Fig 8.2 Relation of Income Range (Monthly) and Corresponding Iconic Associations

8.2.1.3 Level of Education

It has long been established that human beings are products of their physical and social backgrounds (Corbin 1990). The level of education has a lot of bearing on the responses that architecture and cities generate. Most of the working professional population in Dubai is very well educated as graduates (38%) and post- graduates (54%) in Fig 8.3. This reflects on the expectations from the city and the reactions to it. As indicated above it is in direct relation to the salaries that each one of the respondents earns. The higher the level of education better the occupation and much well placed position in the society and therefore a better salary. Through the results it is clearly indicated that more and more icons in Dubai are being created for the elite, excluding the majority and including a limited few, who have the means and awareness through their educated backgrounds to appreciate and acknowledge these icons. There exists layers in the city of Dubai and these various layers are a result of the different backgrounds and levels of education. Each of these layers thus responds to a certain categories in the city and not necessarily the common layers.

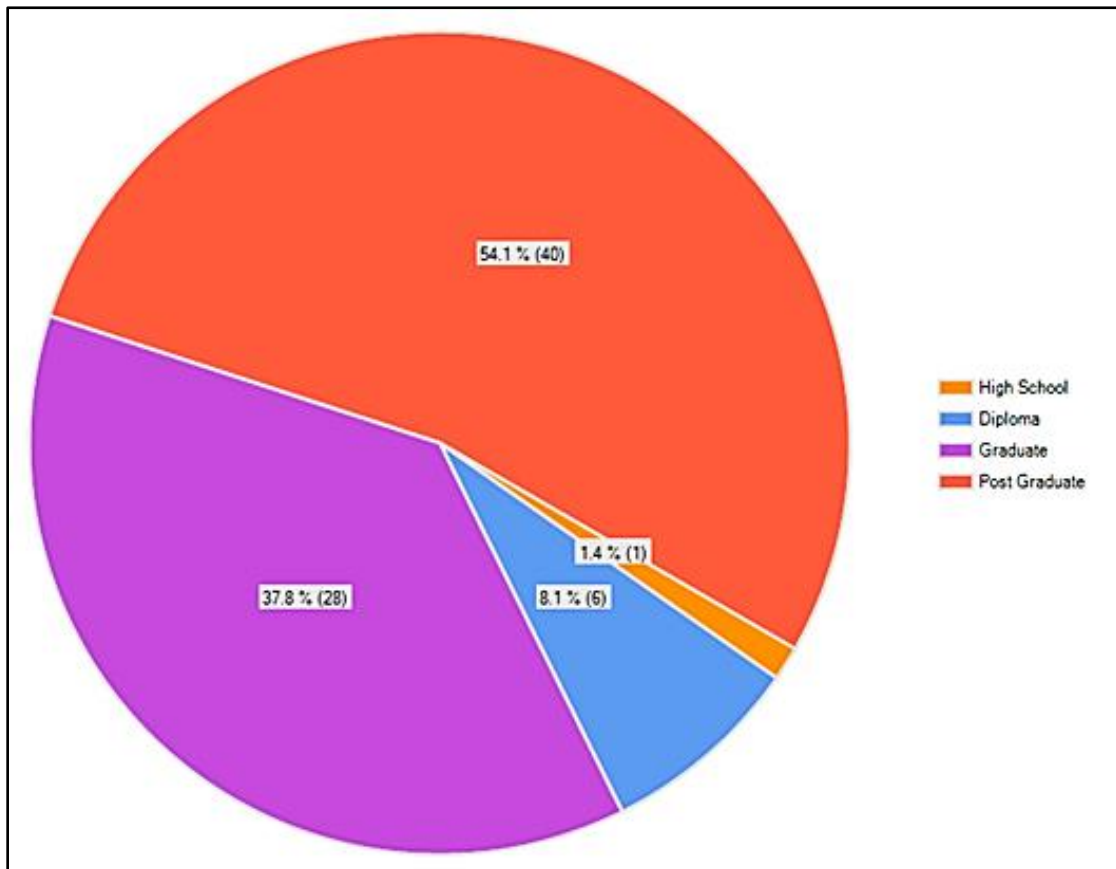


Fig 8.3 Relation of Level of Education and Response Rate to Questionnaire

8.2.1.4 Gender Relationships to Iconism and Symbolism

As the table below indicates Dubai as a city offers equal opportunity to both genders, male and female. Interestingly most of the respondents at 52% are females and the rest 48% are males in Fig 8.4. This is a very interesting result because it overall also reflects that the city is safe and secure for many single professional females to work in the city. The work values and attitudes of people from the United Arab Emirates are consistent across both the genders. The distinct pattern that emerges is that the female gender gives more priority to the family and thus this may reflect on the choice of places most visited as indicated in the results later. The female gender gives importance to family gatherings and thus most frequented places are open beaches and parks. Thus the experiential icons are more valuable to them in the cities framework. Whereas because the visual physical icons reflect more of power and prestige the male gender associates more with the visual icons, that has a bearing on their professional and business associations too and most selected malls and hotels as the places to visit.

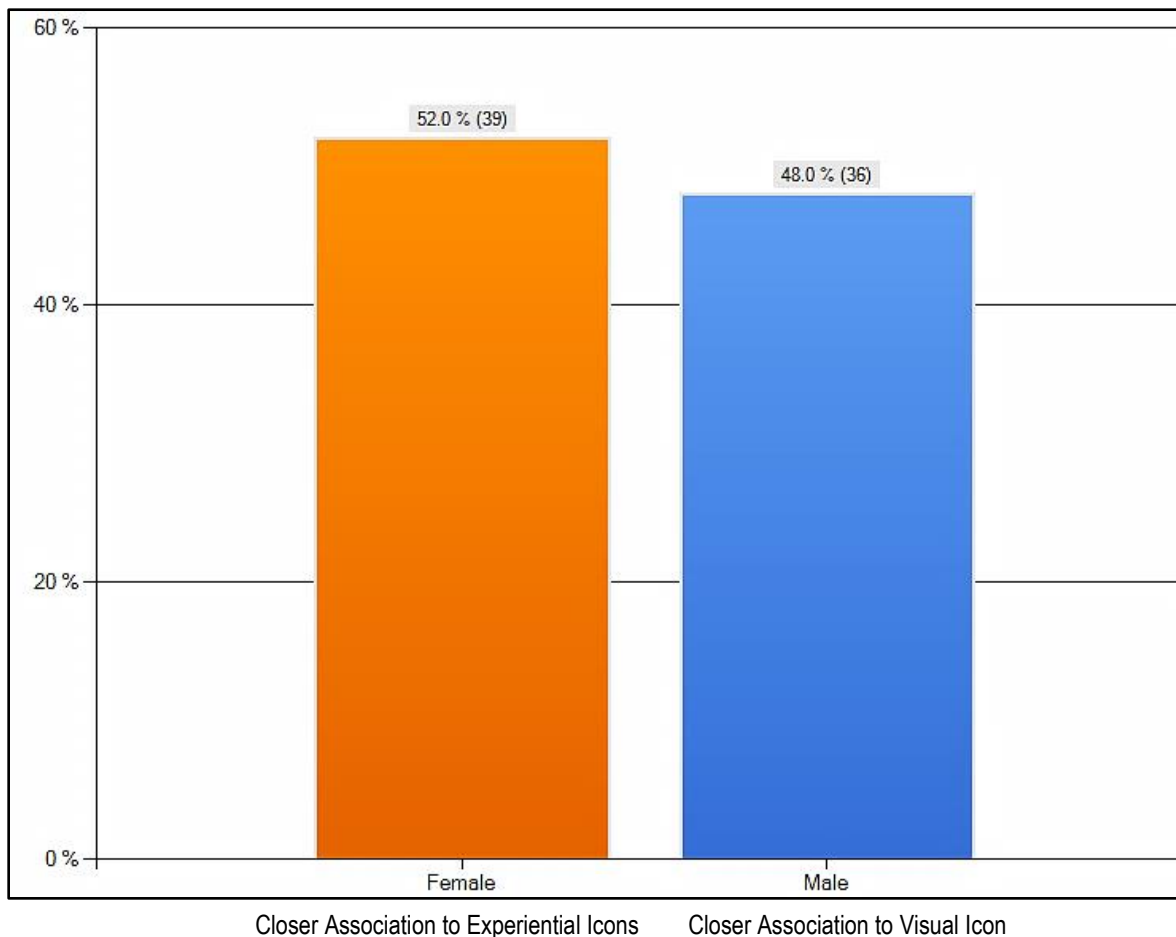


Fig 8.4 Relation of Gender to Visual and Experiential Icons

8.2.1.5 Ethnic Backgrounds / Residents Location

Dubai is a city which through its cultural variety and openness created a harmonious society in which people accept one another with a huge amount of tolerance. But as is evident in the results the Emiratis presently form a minority, their overall population being 9% and as Gergawi (2011) comments, it has certainly come with a heavy social tax. He further adds that Emiratis are in limited supply and so they often view themselves, and are treated by others, as a limited-edition product that must be handled with care and esteem. The results in Fig 8.5 highlight the largest expat population is the Asians from all over the world. It is firstly highlighted that the perception of the icon does not change or alter with the ethnic background. Secondly, the association of the Emiratis with the symbolism in the iconic projects is more meaningful, whereas the other nationalities do not necessarily relate to these national or local symbols. Thirdly, ethnic backgrounds and the length of stay in Dubai have a bearing on the civic pride, sense of belonging and identity. An additional fourth component is also the resident's base in Dubai. The results highlight that apart from the two to three major icons the impact of other icons and association with their symbolism is inversely proportional to the location of these icons from the location of the residents.

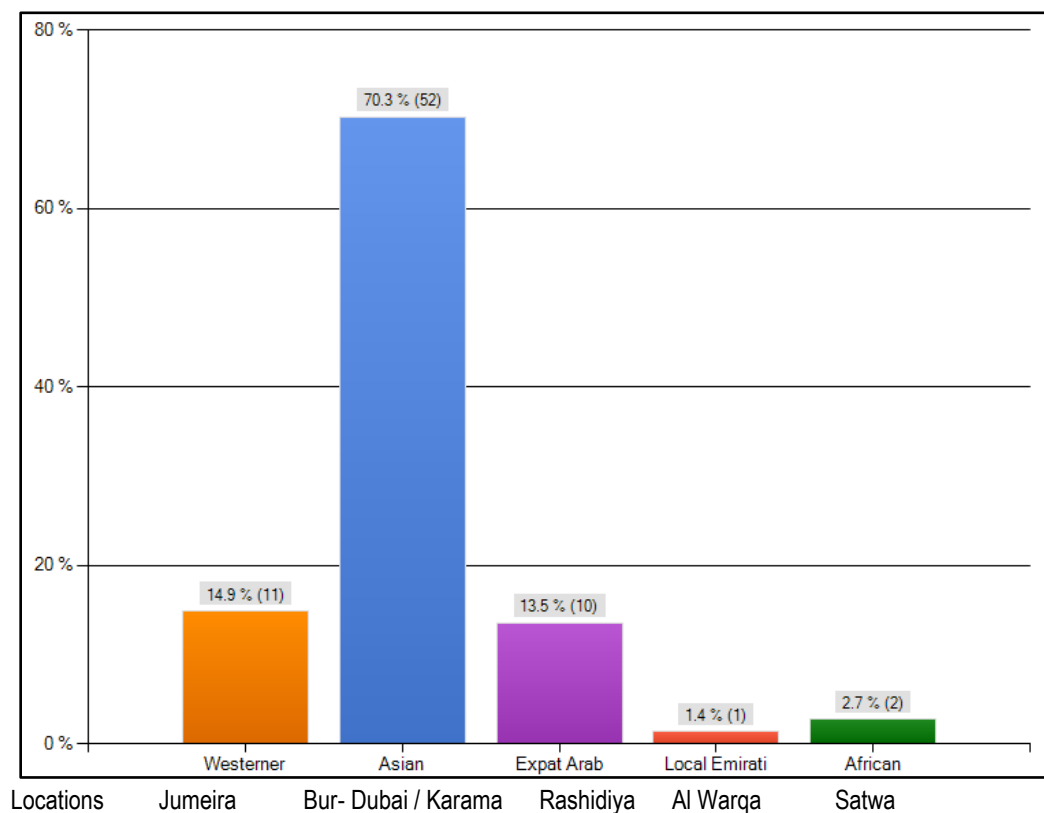


Fig 8.5 Ethnic Background reflects on Residents Location

8.2.2 Reflections on Iconism

The second aspect of the questionnaire focusses on the important issues of icon and their symbolism generally speaking and specifically to Dubai. It investigates the important aspect of buildings and structures as visual icons, but also the experiential icons created by experience of places and their environments. The experiential and associational component is a component of icons that needs in-depth investigation and understanding of the perceptions of the community in general. In addition is the usage of symbols design which traditionally through public architecture and spaces contributing to the public domain were for the purpose of creating a sense of identity and association with common people (Jencks, 2006). But in the modern day societies it is imperative through dialogue with people to discover if the role of these symbols such as the palm tree in the design of palm islands is being re-interpreted and re-defined. This section gives the first hand opinions of people it is extremely interesting to note that each individual has his / her perceptions, and over time through experiences and emotional attachments, these means of viewing cities evolve and change. This then contributes to an overall feeling of communal well-being or on the other hand to a feeling of being lonely and isolated within one's own city. The results give an insight into how as architects and designers we can make our cities more livable. The following segment highlights the important aspects and the results within each from the people's perspective.

8.2.2.1 Defining Iconic Images

This section reflects on the responses of the participants in establishing evaluation criteria for defining what can really qualify as an iconic image. This is important because it allows for the unbiased opinion from the community though there may be certain inherent influences of the media and preconceived notions. It is imperative to acknowledge that buildings are not the only component in common people's lives that can be iconic. So these criteria address all the different kinds of iconic images. In the present day international societies anything can be iconic. More broadly the term is used in a wide number of contexts for an image, picture, or representation. But a broad set of nine generic evaluation criteria are established for any kinds of icons and these are as follows: recognizable, mass appeal, time tested (timelessness), culture specific, memorable, challenging, entertaining, deeply moving, stimulating the senses. Kemp (2012, pg. 34) defines what is really meant by an icon, is 'that it is essentially an image that is terrific and has enduring fame'.

In the chart below Fig 8.6 it is very clearly evident that recognizability (74%) and timelessness (65%) are two most important criteria for establishing any image as iconic. This is then followed by memorable (54%) and stimulation of senses (43%). Thus firstly, the respondents clearly identify that the icon must be easy to recognize in different forms, materials and sizes, almost reaching an emblematic character or the quality of a logo. Secondly, these icons stand the test of time and retain their relevance from the past, today and in the future too. Thirdly, memories associated with these icons remain embedded in the mind as memorable icons. Fourth, is very closely associated to the third established criteria, memories are created through experiences and associations. These experiences turn memorable when there is a stimulation of all the senses and not necessarily only the visual sense. The smells, sights, sounds all form an inherent part of this experience. Because, these experiences vary from person to person, mass appeal (29%) does not qualify a very important criteria compared to the others. Similarly, the results also indicate that icons transgress through cultures and they may or may not be culture specific (26%). Thus it is clear that the image recognizability wherever and in whatever medium it appears, whenever in history or time grants it an iconic status. These images are perpetually engaging, working on the spectators mechanisms of perception and retain their supreme position at any point of time.

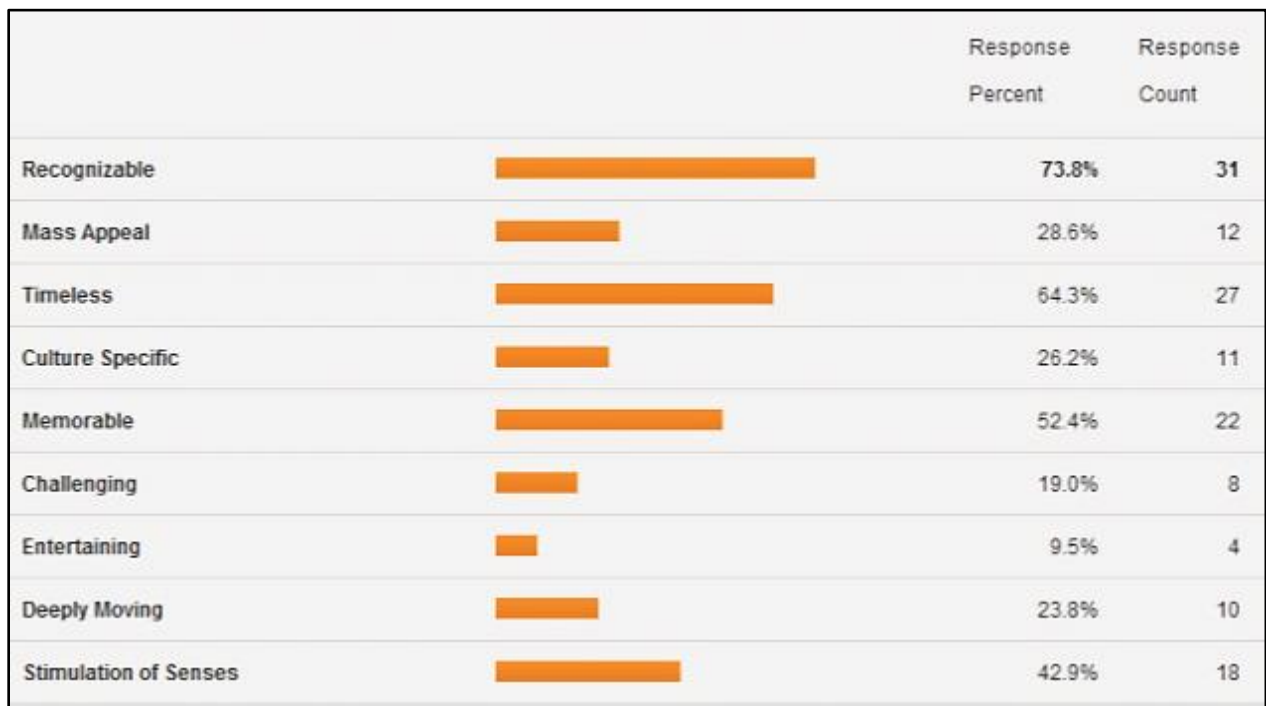


Fig 8.6 Nine Evaluation Criteria for Defining Icons

This undeniably has a powerful impact on very diverse kind of spectators over the years, just enough to entice the spectator into the game of completing this image and deciphering its meaning, without spelling out everything. This engages the spectator and makes the overall impact a memorable one in Fig 8.9. Thus for a building to be considered iconic it has to make an impact on its context and both on the people who see the building or do not by gaining a reputation. In terms of the design it has to be both memorable and distinctive. A simple drawn representation of a building can be recognized and put into context then it can be considered an icon, (Wright, 2000). The only way to truly establish the iconic status of anything is to see how the public reacts to it over time, to see if they embrace it into their culture and whether it makes a lasting, positive impression. However publics and real estate markets thirst for new iconic buildings has opened up the market for any scheme to be labeled as iconic purely to gain publicity and prestige. In the process of how an image becomes an icon, is that it starts with a functional context, to do a job at a particular time, place and for a particular audience.

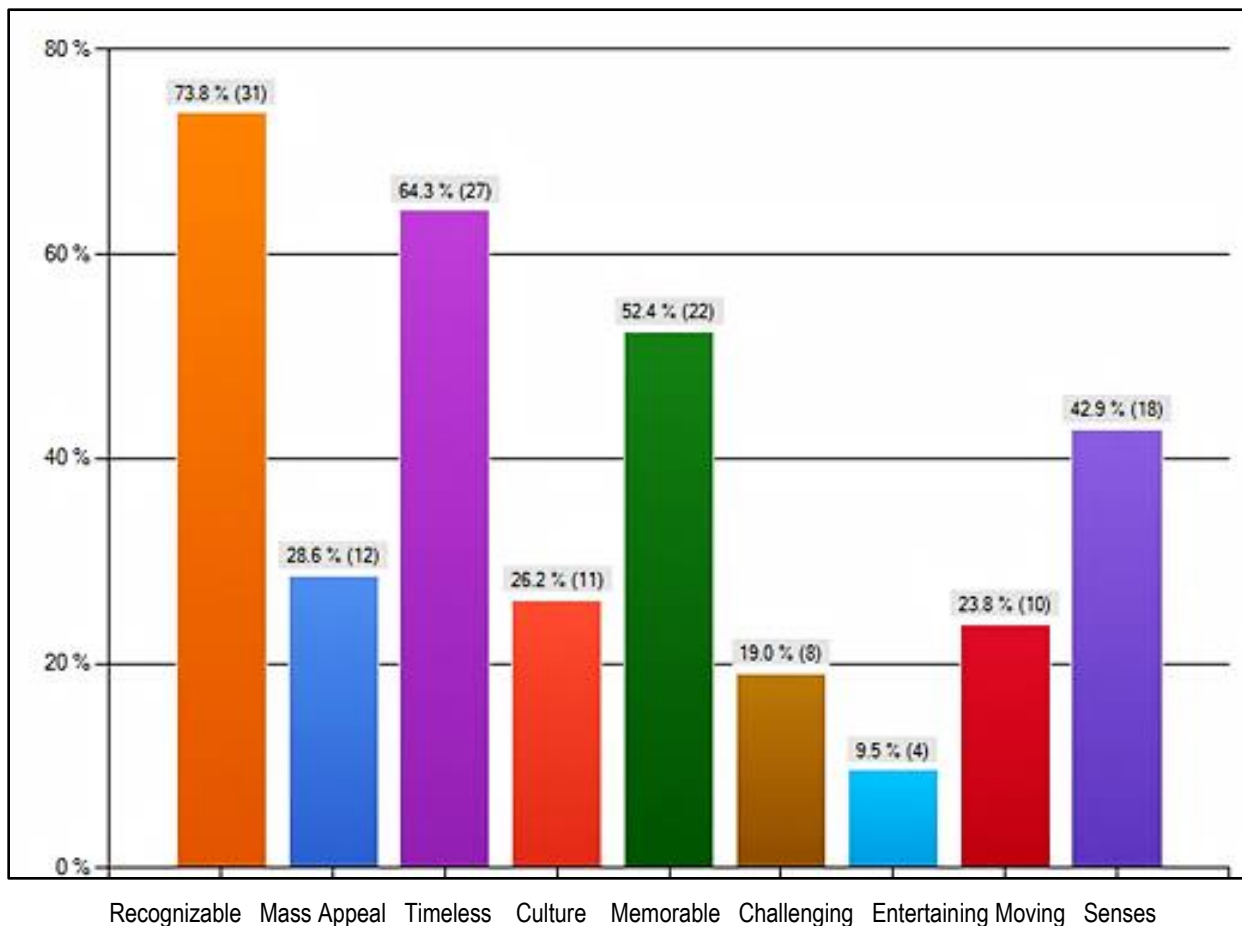


Fig 8.7 Percentage Weightage of Evaluation Criteria for Icons

8.2.2.2 Diversity of Iconic Images

Icons for common people are not only buildings and structures though they are the ones with an enduring appeal. The entire range of what could possibly be iconic in the questionnaire was as follows: paintings, structures, buildings, public spaces, signs and symbols, images, products, brand logos and experiences. On the basis of what defines an iconic image in the previous section, the respondents selected the top within the diverse range of icons. In the results in Fig 8.8, as indicated in the chart below the structures are at 86%, followed by buildings at 82%. This is followed by public spaces at 56% and paintings and brand logos at 49% in the comparative analysis for all the diverse possible icons. This result clearly indicates that primarily structures and buildings are perceived as the most popular icons by people. Further reiterated by Miller (2008, pg.1) arguing that iconic architecture is the mark of a city. When you really get down to it, architecture is the physical history of a city. Experience is one the most intangible of dimensions in iconism, with 28% of the respondents indicating that experience too could be iconic.

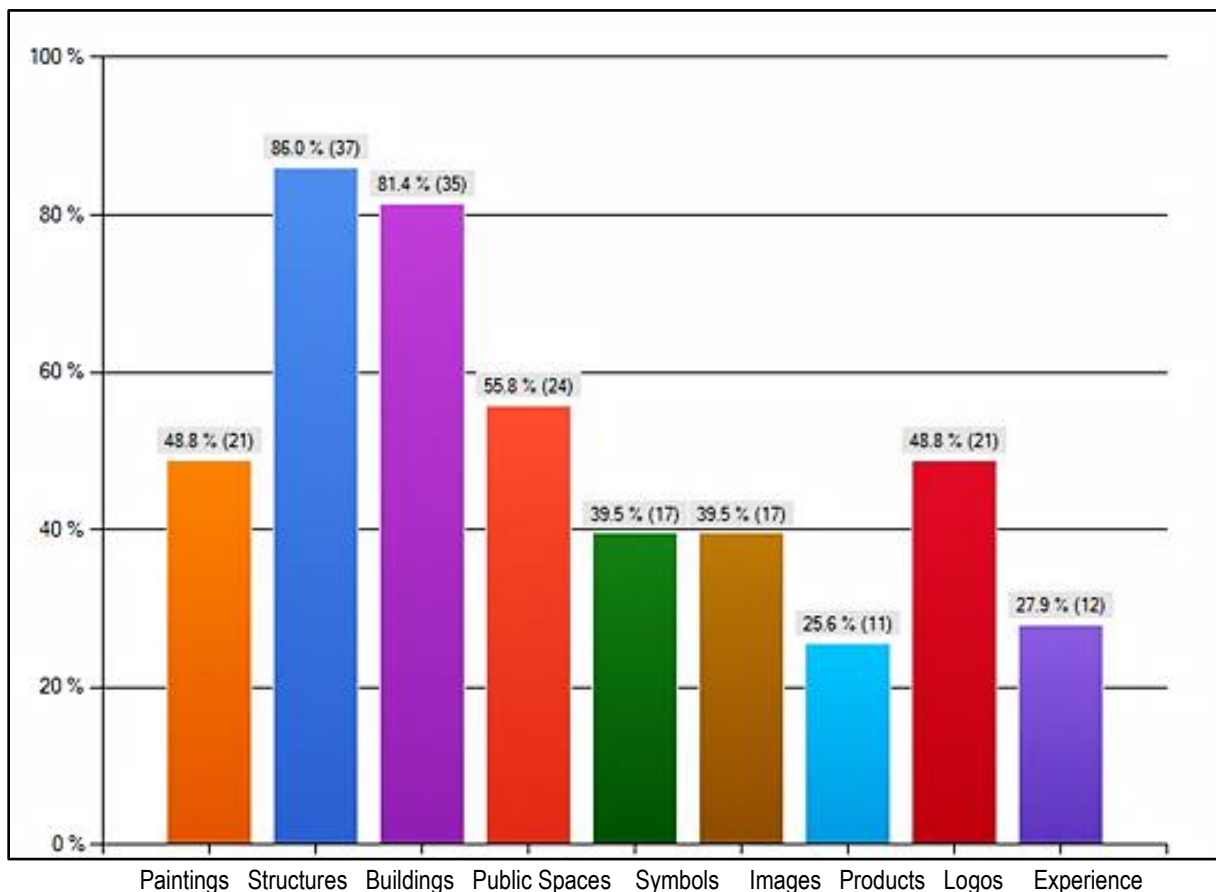


Fig 8.8 Percentage Weightage for Diversity of Icons

8.2.2.3 Engaging Qualities of Icons

Nine qualities of the icon that people generally relate to are identified and as follows: an identifiable shape, universality of meaning, visual presence, nationalistic, history and myth, emblematic quality, demands attention, emotional experience and the symbolism in its design Fig 8.9. Visual presence as a quality is at the top at 80%, closely followed by symbolism in design at 77%, followed by identifiable shape (49%) and demands attention and emotional experience both at 44%. The results thus indicate firstly, that visual presence is important and relates back to the most popular variety of icon that is structures and buildings. Secondly, is an interesting finding that people find the symbolism it supports important to an icon? Thirdly, emotional experience and attachment highlight peoples need to experience an icon. Myth or a legend association makes for an impressive icon at 37%. Thus it would be appropriate to state that legends contribute to the staying power of an icon.

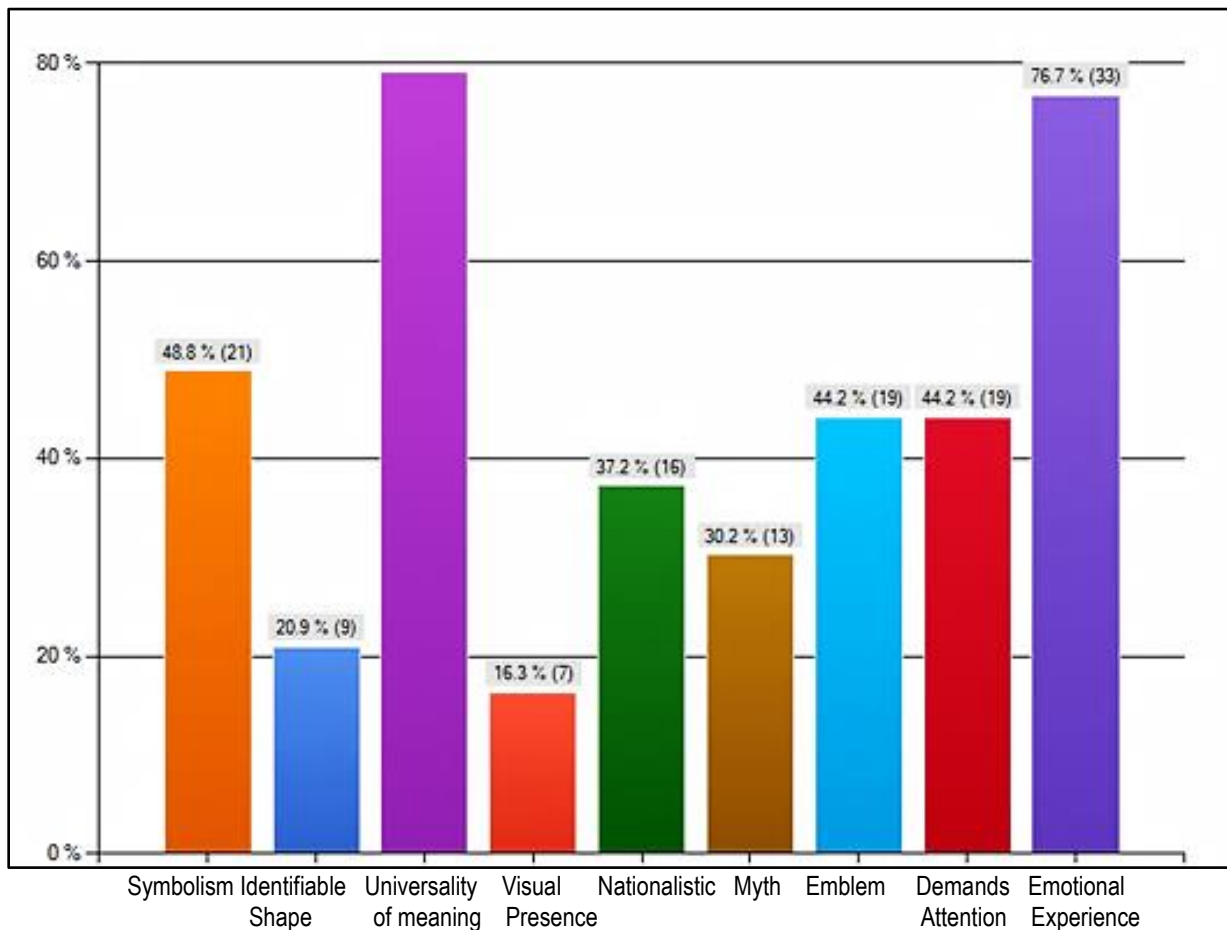


Fig 8.9 Engaging Qualities of an Icon

8.2.2.4 Opinions on Icons

To generate a better understanding of the icons from the community's perspective a series of statements were formulated pertaining to the icons in general on a five point rating scale varying between strongly agree, slightly agree, neutral to slightly disagree and strongly disagree. This allowed for a comprehensive comparative analysis of icons. Nine statements outline the opinion base as follows. First, is the statement about icons being of two kind, one are the visual icons such as Eiffel Tower, the other being the experiential icons such as the canals in Venice. These experiential icons not only are visually stimulating but they engage all the senses, making the experience memorable and moving. Second statement is that sometimes these visual icons such as the buildings and structures indicated in the previous section of the diversity of icons; do not necessarily create positive feelings of belonging and identity. Third, is statement continues with the experiential icons as memorable experiences and thus are given relevance and meaning by people not the developers, clients or media. The fourth statement reinforces that a true icon cannot be a forced landmark, but an opinion generated over time giving people a sense of pride. Fifth, statement is that too many landmarks reduce the importance and excitement of the icon. The sixth statement appreciates that the Dubai's rulers fashioned a city out of the desert and that is a remarkable achievement. Seventh statement questions if Dubai has a soul as a city, maybe it is artificial and exclusive. Eighth statement attempts to search if Dubai has created most of its icons for the elite and they maybe they not meant for common people. And lastly, if associating the name of a celebrity such as Tiger Woods or Shah Rukh Khan Crane (2008), to a piece of architecture can turn it into an icon. As indicated in the table below 8.1, maximum number of respondents (66%) strongly agreed that it is an era of celebrity architecture.

This is closely followed by people strongly agreeing (63%) that what Dubai has achieved is remarkable in a very short time. More than 50% of the respondents strongly agree that in addition to visual icons are the experiential icons too stimulating all the senses and making the experience memorable. This then also relates to the result that many people (56%) felt that public spaces can be iconic in the previous section of diversity in icons. Thus people perceive experiences which are an intangible dimension of icons as an important component of the icon. In addition, 49% of the respondents strongly agreed that Dubai's icons are fashioned for the elite and not necessarily for the common people.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree	Rating Average
Icons are not only visual in nature but could also be experiential icons that engage all the senses, making the experience memorable and moving.	51.2% (21)	9.8% (4)	19.5% (8)	12.2% (5)	7.3% (3)	3.85
Visual icons such as the landmark projects do not necessarily create positive feelings of belonging and identity.	26.8% (11)	34.1% (14)	12.2% (5)	19.5% (8)	7.3% (3)	3.54
Experiential icons are memorable experiences and thus are given relevance and meaning by people not the developers, clients or media	25.0% (10)	40.0% (16)	22.5% (9)	7.5% (3)	5.0% (2)	3.73
A true icon cannot be a forced landmark, but an opinion generated over time giving people a sense of pride.	42.5% (17)	27.5% (11)	17.5% (7)	7.5% (3)	5.0% (2)	3.95

Table 8.1 Percentage Values for Decisive Statements on Icons

43% of the responses indicate that landmarks cannot be forced but to attain an iconic status it has to stand the test of time and this also co-relates to timelessness as an inherent component in the previous section of defining icons. 39% strongly agree and 31% slightly agree that too many landmarks lose their excitement and this result in a loss of interest in the gallery of display of the icons in the city. 32% strongly agree that Dubai reflects an image of artificiality and exclusivity and an equal percentage of 32% also slightly agree to this particular observation. Most of the respondents strongly agree (27%) and slightly agree (31%) that visual icons naturally do not contribute to a sense of belonging and community. This is an important result it highlights the expectations of the community from its city and its icons. Lastly, 25% strongly agree and 40% slightly agree that experiential icons are people oriented generated through the associational meanings of the experience of that icon. Thus to sum up there is a general consensus with the following that, first, there are visual and experiential icons, both can be designed and catered through buildings and public spaces that contribute to the public realm.

Second, visual icons always do not succeed in binding people together into a sense of communal well-being and thus these icons then become exclusive, without common people associating with them. Third, experiential icons generate feelings and emotions through the senses being involved, the relevance of these icons being established by people and the community, not developers or the media. Fourth, though celebrity branding is the norm but true icons generate a sense of pride through time Table 8.2. Most take pride at what Dubai has been able to achieve in a short span of time. In Dubai, the themed architecture is not only authentic, but is produced at a far more dramatic level. Along Sheikh Zayed Road, the rows and rows of skyscrapers don't just suggest or symbolize a Manhattan-like scale -- they match that scale tower for tower.

Too many landmarks reduce the importance and excitement of the icon.	39.0% (16)	34.1% (14)	12.2% (5)	9.8% (4)	4.9% (2)	3.93
Dubais rulers fashioned a city out of the desert and that is a remarkable achievement	63.4% (26)	29.3% (12)	4.9% (2)	0.0% (0)	2.4% (1)	4.51
Dubai does not have a soul as a city, most feel it is artificial and exclusive	31.7% (13)	31.7% (13)	12.2% (5)	12.2% (5)	12.2% (5)	3.59
Dubai has created most of its icons for the elite and they not meant for common people.	48.8% (20)	12.2% (5)	4.9% (2)	17.1% (7)	17.1% (7)	3.59
Associating the name of a celebrity such as Tiger Woods or Shah Rukh, to a piece of architecture cannot turn it into an icon.	65.9% (27)	17.1% (7)	9.8% (4)	4.9% (2)	2.4% (1)	4.39

Table 8.2 Percentage Values for Decisive Statements on Icons

8.2.2.5 Awarding the Iconic Status

Another important aspect of understanding icons is who awards the iconic status. For this purpose six categories are identified and these are as follows: Media and architectural glossies, people and community, client, designer / architect, developer, tourist/ visitor. The results clearly indicate that 72% of the respondents consider media as the main contributor in awarding the iconic status.

Jencks (2008) in chapter three argues that each country sees it is iconic through its own press. It is the iconic media wars that brand a building as iconic. The public opinion further strengthens this thought. Second are the people and community at 70% Fig 8.10, followed by tourists and visitors at 63%. Each of the icons though establishes its iconic status through its uniqueness or differences, but the contemporary icon is now corporate to an extent that it is historically unprecedented. This is the result of a completely new set of conditions of architectural production associated with the agents and institutions of an emergent transnational global class. Today iconicity cannot be accounted for with reference to explanations that focus solely on the symbolic and aesthetic qualities of a building or a space. It is these agents and institutions in the global market that have increasingly come to define the times, places and audiences that make buildings, architecture and spaces iconic. The results in this part clearly highlight this component in the global economies of the growing cities such as Dubai. Thus in this context the client (20%), developer (20%) and the designer (35%) exercise a lesser impact on contributing to the iconic status to a building or space.

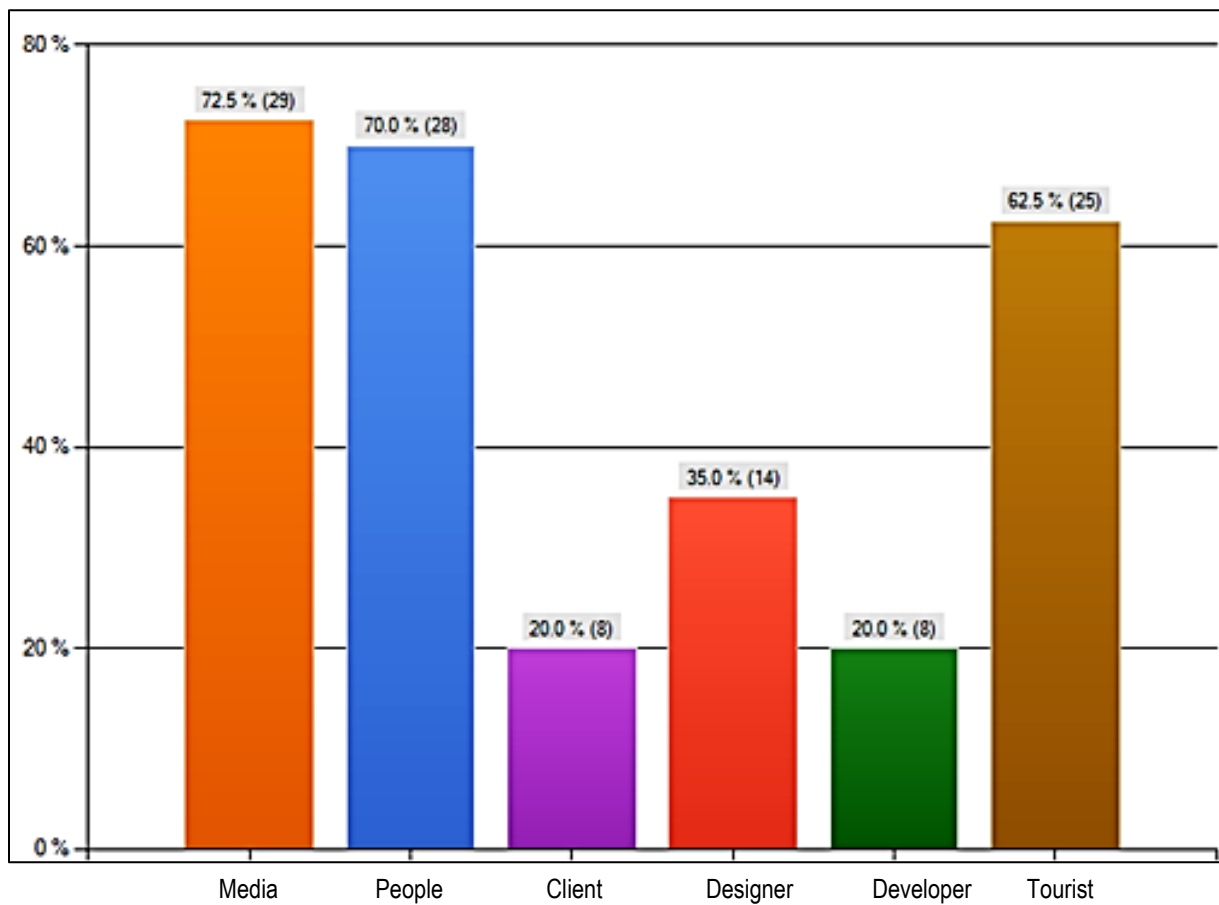


Fig 8.10 Awarding the Iconic Status

2.3 Iconic Architecture in Dubai

The third part of the questionnaire focusses particularly on people's perceptions of the real icons in Dubai. After the responses on icons in general, in this section the aspect of visual and experiential icons is explored further. The previous section gives a broad outlook to icons, this section attempts to identify the variety of visual and experiential icons in Dubai, the top three of both these two kinds of icons and the criteria on which the selection of these top three is based. In addition are the questions related to that one building, structure or built environment that truly symbolizes Dubai and an understanding if this symbol that is selected, how it positively contributes to Dubai and its community. Conversations about iconic architecture often refer to grandiose designs that dominate the cityscape by virtue of their size or unusual features. In many respects, tourism dominates the agenda for determining what a cities' image should be. But this aspect of iconism needs further investigation and clarification through the participation of Dubai's community. They present a clear picture of the iconic environment in Dubai, which as a city branded itself through its icons. During the boom years of the last decade, the emirate -- which has only a tiny fraction of the oil reserves held by the capital of the UAE, Abu Dhabi -- became synonymous with frenzied real estate speculation and headlong growth. The Emirate appears obsessed with architectural superlatives maybe at the expense of the fundamentals -- or even the fine-grained art -- of making livable cities.

8.2.3.1 Visual and Experiential Icons in Dubai

This section highlights a selection of visual icons that as physical entities are visually stimulating, demanding attention and the experiential icons that allow for the creation of memorable experiences. The respondents select from eleven samples of buildings and built environs in Dubai and they are as follows: Burj Khalifa, Burj Al Arab, Ski Dubai, National Bank of Dubai, Deira Clock Tower, World Trade Center, Palm Islands, Dubai Creek and Yacht Club, Dubai Metro, Dubai Creek, Grand Jumeira Mosque. Each one of these could be visual or / and experiential depending on the respondents perception. The results as indicated in the table below show that at the top of the visual icons is Burj Al Arab at 84%, followed by Burj Khalifa at 82% and then Palm Islands at 67%. These are followed by Grand Jumeira Mosque (53%) and Deira Clock Tower at 42%. In the experiential category Ski Dubai is at the top (50%), followed by Dubai Metro, Dubai Creek and Burj Khalifa all at 43%. This clearly indicates that a recognizable shape is important in the visual icons and an involving stimulating experience generating feelings and memories is important in the experiential icons.

Both Burj Khalifa and Burj Al Arab have shapes that people can associate with and they are easily converted to emblems in various forms and materials to appease the appetite of the tourist and visiting population. Both of these two top visual icons also had immense media hype around them and they are therefore an inherent part of the public consciousness, especially the better educated population in Dubai. The results indicate that Palm Jumeira is the third visual icon and that is a very interesting finding because it is more the awe associated with the Palm being on an artificial island and again a project that was very well marketed and branded for acceptance by people both residents and tourists. The apparent elements of a visual icon are missing in the Palm, for it is impossible to ascertain the palm shape when within the Palm Islands except for when one is in the sky as a bird's eye view. In this particular case it is the symbolism of a palm tree that gives these islands an iconic status, and that too it is a national symbol that people easily associate with. On the other hand Ski – Dubai is a unique experience that is iconic in nature; ski slopes in the desert. Clearly people acknowledge and appreciate experiences as is evident with most reflecting that Dubai Metro and Dubai Creek are indeed experiential icons. Thus, visual icons can also be good experiential icons that contribute to the public realm as indicated in the chart below.

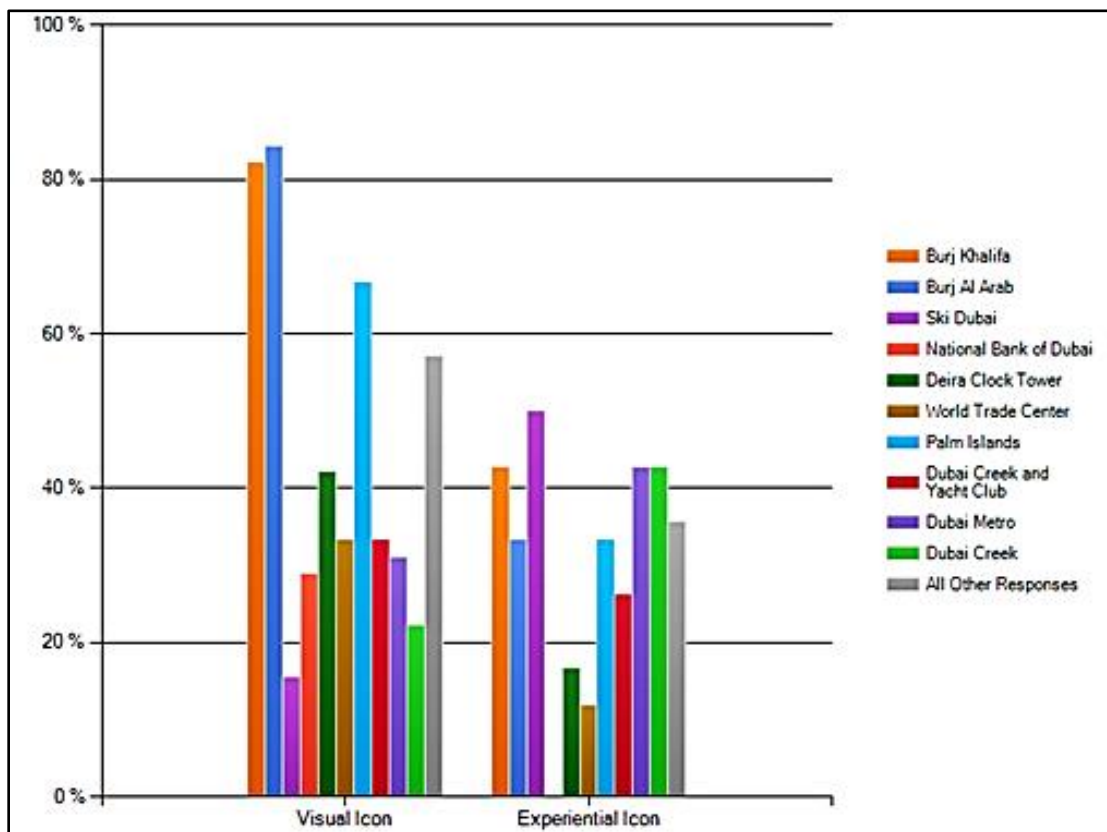


Fig 8.11 Visual and Experiential Icons in Dubai

	Burj Khalifa	Burj Al Arab	Ski Dubai	National Bank of Dubai	Deira Clock Tower	World Trade Center	Palm Islands	Dubai Creek and Yacht Club	Dubai Metro	Dubai Creek	Grand Jumeira Mosque
Visual Icon	82.2% (37)	84.4% (38)	15.6% (7)	28.9% (13)	42.2% (19)	33.3% (15)	66.7% (30)	33.3% (15)	31.1% (14)	22.2% (10)	53.3% (24)
Experiential Icon	42.9% (18)	33.3% (14)	50.0% (21)	0.0% (0)	16.7% (7)	11.9% (5)	33.3% (14)	26.2% (11)	42.9% (18)	42.9% (18)	35.7% (15)

Table 8.3 Percentage Values for Visual and Experiential Icons

8.2.3.2 Top 3 Visual and Experiential Icons in Dubai

This section identifies the top three visual and experiential icons in Dubai. The results in the table 8.4 indicate that the first of the visual icons is Burj Khalifa (67%), second is Burj Al Arab (47%) and third is Palm Islands (41%). Interestingly, these three also had a lot of media hype around them and residents have an immense sense of pride associated with them.

The second part in the category of the top three experiential icons are Burj Khalifa, again at the top (32%), second is Dubai metro and Dubai Creek both at 20%. The results thus firstly, indicate that a true icon that is Burj Khalifa in Table 8.4 possesses the qualities of both the visual icon and that of an experiential icon. Secondly, though certain spaces and environments do not qualify as visual icons they still do have the potential of being experiential icons by virtue of the experiences that they offer. Dubai Metro Table 8.5, a recent addition to Dubai's public transport though not a visual icon is perceived as an experiential icon. Similarly, Dubai Creek offers a unique experience engaging through sight, sound and smells is also an experiential icon. This also reflects that essentially though media does have an important role in determining the status as iconic but equally or more impactful is the people and their experience of the icon. There are also some built forms that are iconic by virtue of being good pieces of architecture or because of their historical value. These are the National Bank of Dubai and the Clock Tower. But as the results indicate they seem to have been completely erased from people's memory and awareness in the present times. And most seem oblivious to their existence within Dubai. Similarly the Grand Jumeira Mosque though a religious symbol does not have much impact on the manner in which perceive this particular building, though for tourists it is an important site to visit.

	Burj Khalifa	Burj Al Arab	Ski Dubai	National Bank of Dubai	Deira Clock Tower	World Trade Center	Palm Islands	Creek and Yacht Club	Dubai Metro	Dubai Creek	Grand Jumeira Mosque
First	66.7% (30)	26.7% (12)	0.0% (0)	0.0% (0)	2.2% (1)	0.0% (0)	4.4% (2)	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)
Second	17.8% (8)	46.7% (21)	4.4% (2)	0.0% (0)	0.0% (0)	0.0% (0)	24.4% (11)	2.2% (1)	4.4% (2)	0.0% (0)	0.0% (0)
Third	6.8% (3)	9.1% (4)	0.0% (0)	2.3% (1)	6.8% (3)	6.8% (3)	40.9% (18)	4.5% (2)	9.1% (4)	2.3% (1)	11.4% (5)

Table 8.4 Top 3 Visual Icons in Dubai

	Burj Khalifa	Burj Al Arab	Ski Dubai	National Bank of Dubai	Deira Clock Tower	World Trade Center	Palm Islands	Dubai Creek and Yacht Club	Dubai Metro	Dubai Creek	Grand Jumeira Mosque
First	31.1% (14)	15.6% (7)	20.0% (9)	0.0% (0)	2.2% (1)	0.0% (0)	4.4% (2)	2.2% (1)	4.4% (2)	11.1% (5)	8.9% (4)
Second	2.4% (1)	17.1% (7)	12.2% (5)	0.0% (0)	2.4% (1)	2.4% (1)	14.6% (6)	9.8% (4)	19.5% (8)	9.8% (4)	9.8% (4)
Third	4.9% (2)	4.9% (2)	17.1% (7)	2.4% (1)	2.4% (1)	2.4% (1)	12.2% (5)	9.8% (4)	14.6% (6)	19.5% (8)	9.8% (4)

Table 8.5 Top 3 Experiential Icons in Dubai

8.2.3.3 Criteria for Selecting Visual and Experiential Icons in Dubai

This section establishes a set of eight criteria's for the respondents to select the criteria on the basis of which they selected the top three visual and experiential icons in the previous section of the questionnaire. These are follows: recognizable, size, symbolism, glamor, technology, design, experience and identity. The results Table 8.6 indicate that for visual icons the most important criteria is for the icon to be recognizable (84%), followed by design (71%) and then symbolism (44%). For the experiential icons, memorable experiences (78%) take the lead, followed by identity (51%) and recognizable (44%). Thus, recognizability emerges as the most important in both the icons and the aspect of associating with the icon and thus creating a sense of identity is an inherent component of experiential icons. The top three criteria's for visual icons are all interrelated, a good design based on a symbol and thus resulting in a recognizable shape.

These all three compounded result in the aspect of identity. Thus at this point it would be appropriate to claim that identity; symbolism and iconism are very closely related to each other. This is followed by unique experiences creating identity of places and people, and this as results indicate essentially defines the experiential icons. Thus, recognizability as discussed, identity and design remain the highlights of the criteria in both the visual and experiential icon in Fig 8.12. It is primarily the design and recognizability that is focused upon in the creation of an icon and not necessarily people's experiences that give contributes to the issue of identity.

	Recognizable	Size	Symbolism	Glamor	Technology	Design	Experience	Identity
Visual Icons	84.4% (38)	33.3% (15)	44.4% (20)	26.7% (12)	24.4% (11)	71.1% (32)	22.2% (10)	42.2% (19)
Experiential Icons	43.9% (18)	17.1% (7)	36.6% (15)	19.5% (8)	36.6% (15)	41.5% (17)	78.0% (32)	51.2% (21)

Table 8.6 Percentages for Selection Criteria of Visual and Experiential Icons

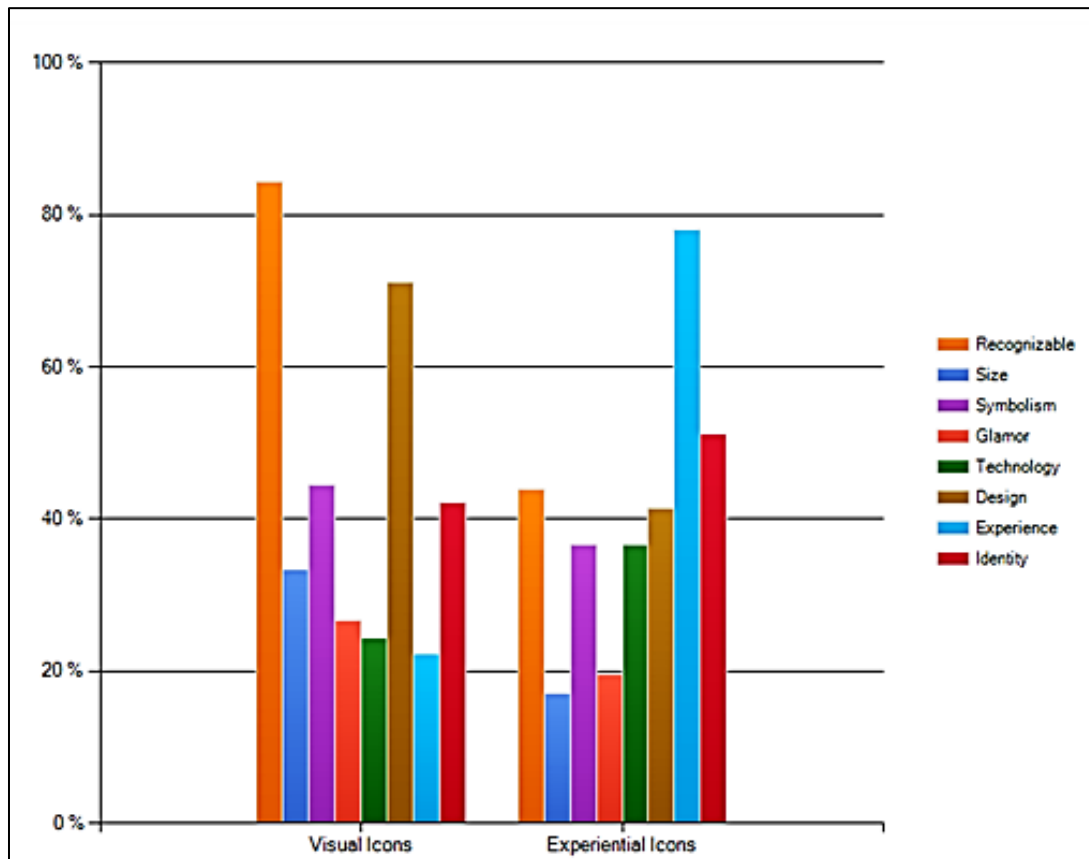


Fig 8.12 Selection Criteria for Visual and Experiential Icons in Dubai

8.2.3.4 Iconic Symbol of Dubai

This section of the questionnaire addresses a very important question relating to the iconic symbol of Dubai. Paris has Eiffel Tower, Venice has the canals, and Dubai has a choice of landmarks to select from. As is indicated by the results Burj Khalifa in Fig 8.13 is at 57%, followed by Burj Al Arab at 34% and Palm Islands at 18%. These interestingly are the same set of top three visual icons of Dubai as indicated in the previous section. Thus the tourist component combined with the glamor and prestige associated with these icons far overtakes the experience component which specifically relates to the experiential icons. People's perceptions of an icon are more coherent with the visual icons, which may or may not offer the experience. Burj Khalifa tops the list with its visual presence, media hype and also the memorable experience offered by the public space around the water fountain in the Downtown. This has definitely cemented its status as a place of architectural pilgrimage too, by virtue of being the tallest tower in the world. But this is not a direct result of it being most recognizable by virtue of its design and symbolism, which is definitely the case of Dubai. It is the sheer size of Burj Khalifa in Fig 8.14 that it has attained its iconic status and as a symbol of Dubai, though the emblematic qualities of Burj Al Arab far supersede Burj Khalifa.

	Response Percent
Burj Khalifa	56.8%
Burj Al Arab	34.1%
Dubai Creek	9.1%
National Bank of Dubai	0.0%
World Trade Center	2.3%
Palm Islands	18.2%
Clock Tower	4.5%
Emirates Towers	2.3%
Dubai Metro	6.8%
Emirates Airlines	6.8%
Grand Mosque Jumeira	0.0%

Fig 8.13 Percentage values for Iconic Symbol of Dubai

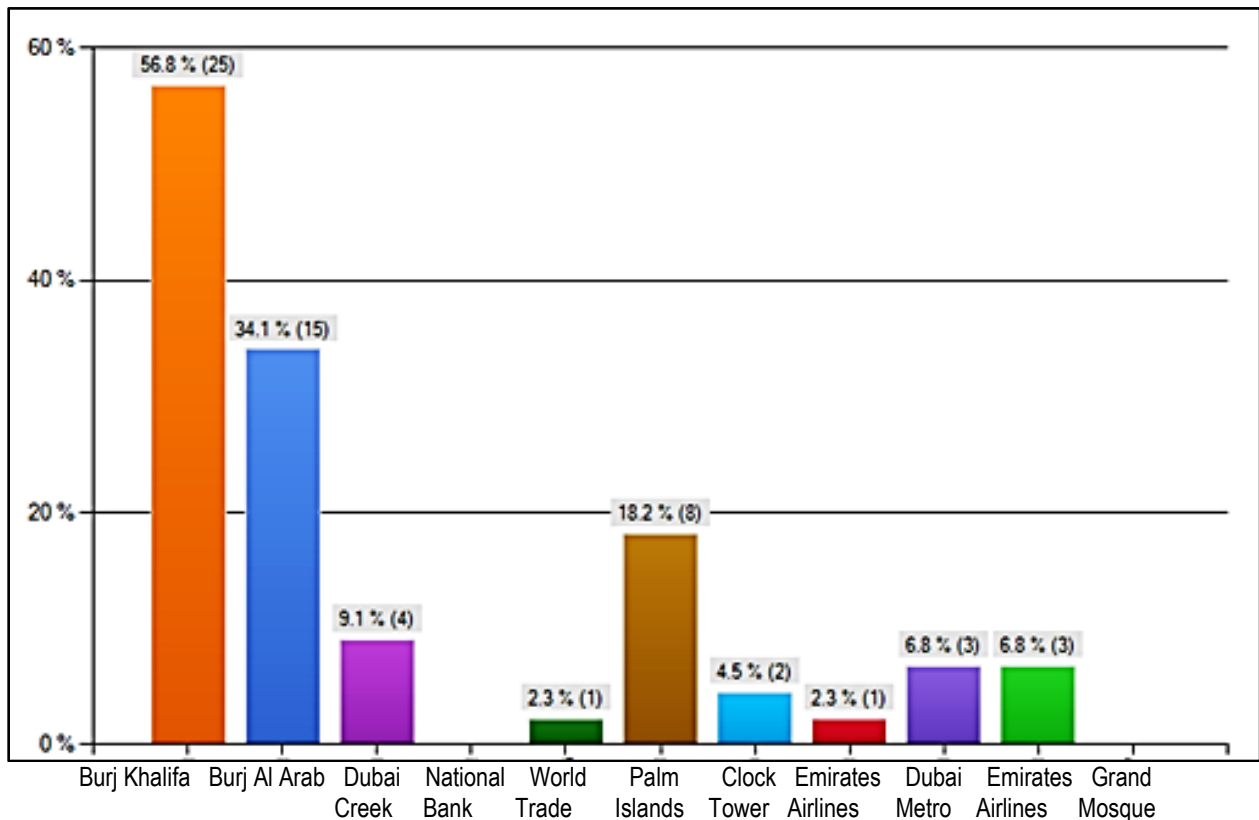


Fig 8.14 Iconic Symbol of Dubai

8.2.3.5 Contribution of the Iconic Symbol to Dubai

This section primarily identifies the contribution of the above symbol of Dubai to the city and its people. In the process of contributing and understanding what does this symbol contribute making the city of Dubai more: livable, imageable / legible, pleasurable, tourist attraction, communal, affordable, accessible, Disneyland like or none of these components. The results indicated in Fig 8.15 that most of the respondents responded that this iconic symbol of Dubai makes the city a tourist attraction (87%) in Fig 8.16 then a city that is more imageable and legible (43%) and accessible (18%). This reflects back on the previous section wherein the chosen symbol of Dubai is Burj Khalifa. Secondly, for the community it gives them a sense of direction and contributes in the mental mapping of the city because of its visual presence. Burj Khalifa was an event that came to symbolize Dubai. The results indicate that very few of the respondents at 5% feel that these icons indeed create a city that has a sense of communal well – being and make it affordable. It highlights most of the responses at 9% also are reflecting that these icons are not contributing to making Dubai a better livable city.

Livable	<div></div>	9.1%
Imageable / Legible	<div></div>	43.2%
Pleasurable	<div></div>	15.9%
Tourist Attraction	<div></div>	86.4%
Communal	<div></div>	4.5%
Affordable	<div></div>	4.5%
Accessible	<div></div>	18.2%
Disneyland Like	<div></div>	15.9%
None of Above	<div></div>	4.5%

Fig 8.15 Percentages of contribution of the Iconic Symbol

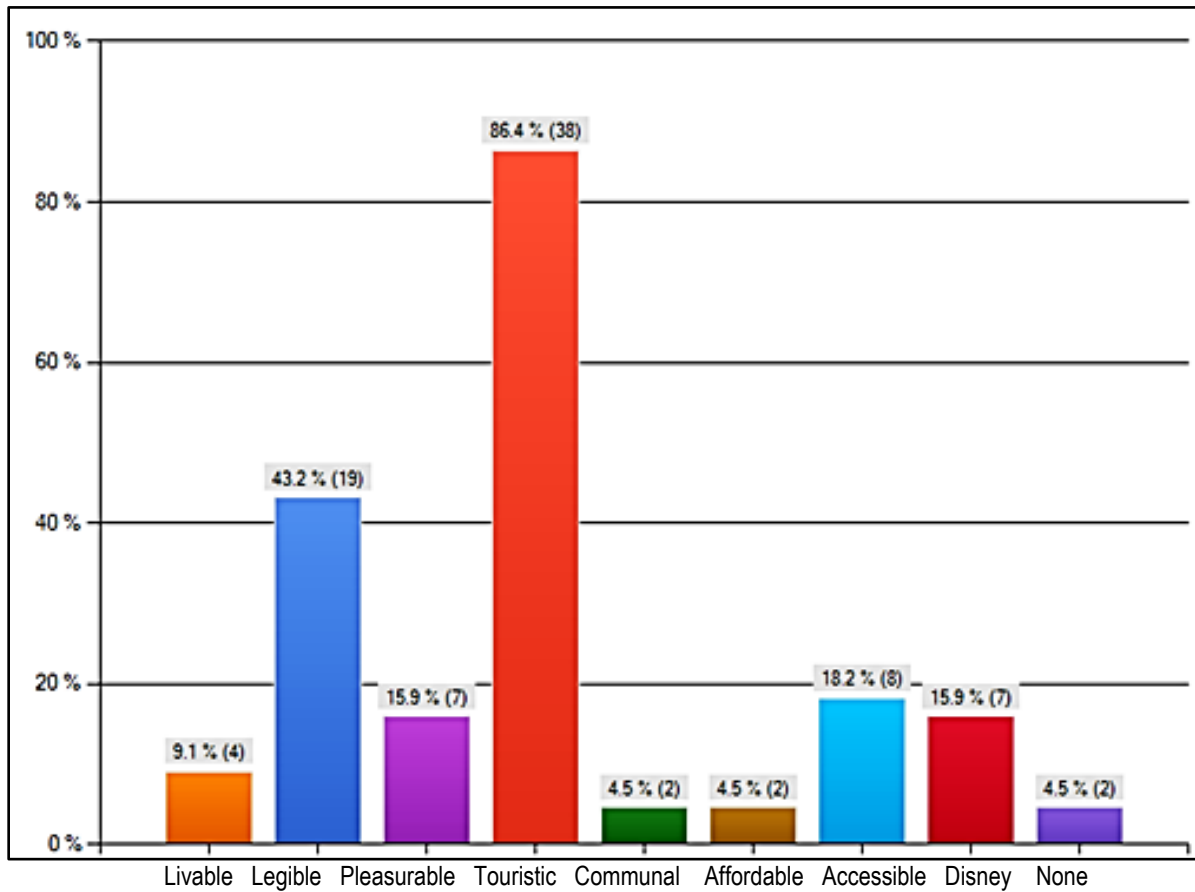


Fig 8.16 Contribution of the Iconic Symbol

8.2.4 Symbolism in Iconic Architecture

The fourth part of the questionnaire highlights the aspect of symbolism in iconic architecture generally and specifically to Dubai. This section evaluates if the respondents do identify the symbols associated with the selected icons of their choice and secondly, if the purpose of these symbols is being served. As discussed in Chapter three of the literature and the empirical studies it is evident that today's cities attempt to brand themselves through their buildings. Thus today a new form of symbol is taking shape in the fast growing economies of the world – the iconic in the architectural developments all over the world. To become powerful it must be reminiscent in some ways of important metaphors. Mixed metaphors are typical of iconic buildings and mixing the metaphors heightens the experience. Levette (2008) in Chapter three points out, there is no need for a Selfridge's sign or any identification – the building is the sign, and is the logo. The viewer is left to complete the meaning of the symbol in the icon, increasing the intrigue and awe factor of the icon.

8.2.4.1 Symbolism in Icons of Dubai

This section addresses and attempts to discover if the respondents can identify with the symbols which are an inherent component of the design of an icon. These symbols increase the marketability of the product that is the icon and contributes in its branding. Kemp (2012) indicates that any icon essentially both generates and attracts legends at remarkable pace. Five examples of landmark projects are listed and the respondents were asked to identify the symbols in each one of them. The most appropriate example being that of palm for the palm islands. Firstly, 85% of the respondents have no idea about the symbols behind these designs. Secondly, the only symbols that were identified were for Burj Khalifa in Fig 8.17 such as flower, crystallized light ray, crack in the sky, male genitalia, pencil like, stepped tower, extended stretched pyramid and desert rose. The other response was for the Burj Al Arab as a sail of a dhow or a boat which derives its meaning from the mercantile history of Dubai. Dubai Metro station had very few responses of it symbolizing the dolphin, shells, bionic design and shells of an oyster. Dubai Creek and Yacht club symbolizing the lotus sail and yacht for a limited few. Thus, generally speaking people do not relate to these symbols unless told through media and the immediate references they look for are embedded in the history and culture of the city. But without the relevant understanding of these symbols and the significance of these in people's lives, people fail to respond or recognize these symbols. This is a very clearly indicated by the responses in this section.

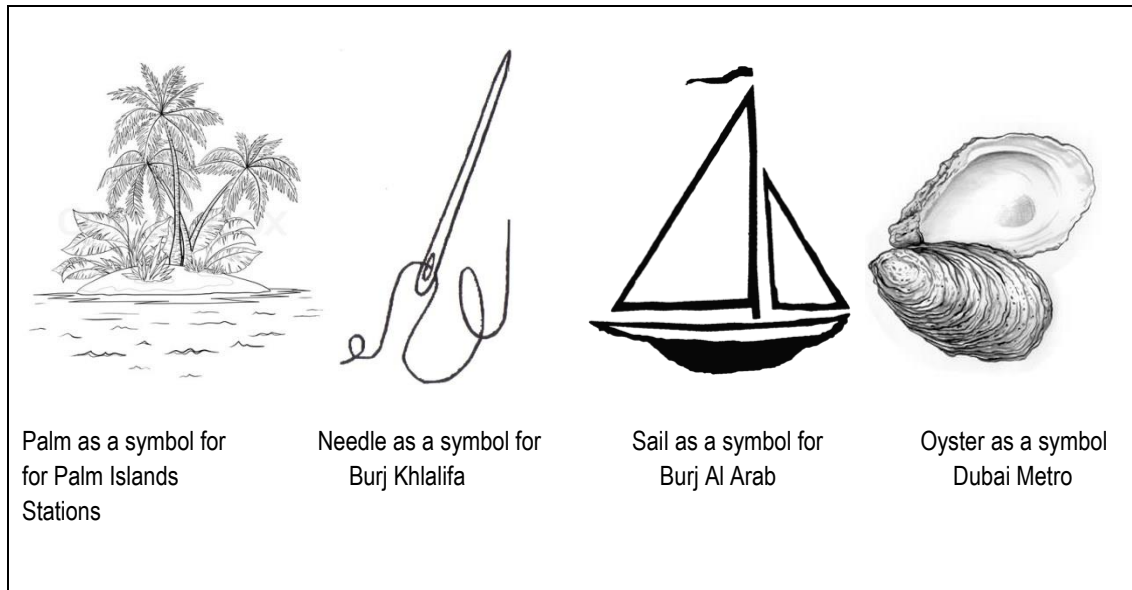


Fig 8.17 People's Perceptions of Symbolism in Icons of Dubai

8.2.4.2 Opinions on symbols and their purpose

This section on symbolism searches for answers to the purpose of symbols and the fulfillment of this purpose. A series of statements are organized on a five point rating scale to reach conclusions. As indicated in the results in the Table 8.7 below, first, more than 50% (54% strongly agree and 33% slightly agree) strongly agree that the purpose of these symbols is to create the much desired sense of identity and belonging, but a sizeable number feel (30% strongly agree and 26% slightly disagree) feel it is not being achieved. Secondly, 42% of the respondents strongly agreed and 35% slightly agree that these are branding exercises to increase the brand value as indicated in the table below. Third, the people do not feel connected into a community by these symbols as indicated that 24% strongly agree and 26% slightly agree. Fourth, 35% slightly agree and 17% strongly agree further clarifying that people believe that these symbols are not always relevant to the function of the building and its context in Fig 8.18. Thus the relevance of the symbols in architecture is questionable today and as reflected in the previous section people do not even know what the symbols in these icons are. Interestingly, symbolism in the previous section of iconism clearly emerged as a very important criteria for qualifying as an icon. Jencks (2008) states in Chapter Three that an iconic icon works best when it is both obvious and veiled, a compressed striking shape that is similar to something and open to completion in the viewer's mind. In the case of the icons in Dubai not many metaphorical responses are generated for these icons.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree	Rating Average
These symbols do not cater to social generic purpose of creating sense of belonging and identity	25.6% (11)	27.9% (12)	18.6% (8)	23.3% (10)	4.7% (2)	3.47
They are commercial ventures to increase the media hype and marketability of the project	41.9% (18)	34.9% (15)	9.3% (4)	9.3% (4)	4.7% (2)	4.00
These symbols in the design are not relevant to purpose of the building, culture and environment	16.3% (7)	34.9% (15)	16.3% (7)	25.6% (11)	7.0% (3)	3.28
They do not bind people together through their meanings and associations	23.3% (10)	25.6% (11)	30.2% (13)	16.3% (7)	4.7% (2)	3.47
Use of symbolism in the landmark projects makes them more meaningful and identifiable.	53.5% (23)	32.6% (14)	11.6% (5)	2.3% (1)	0.0% (0)	4.37

Table 8.7 Percentages of Opinions on Symbols

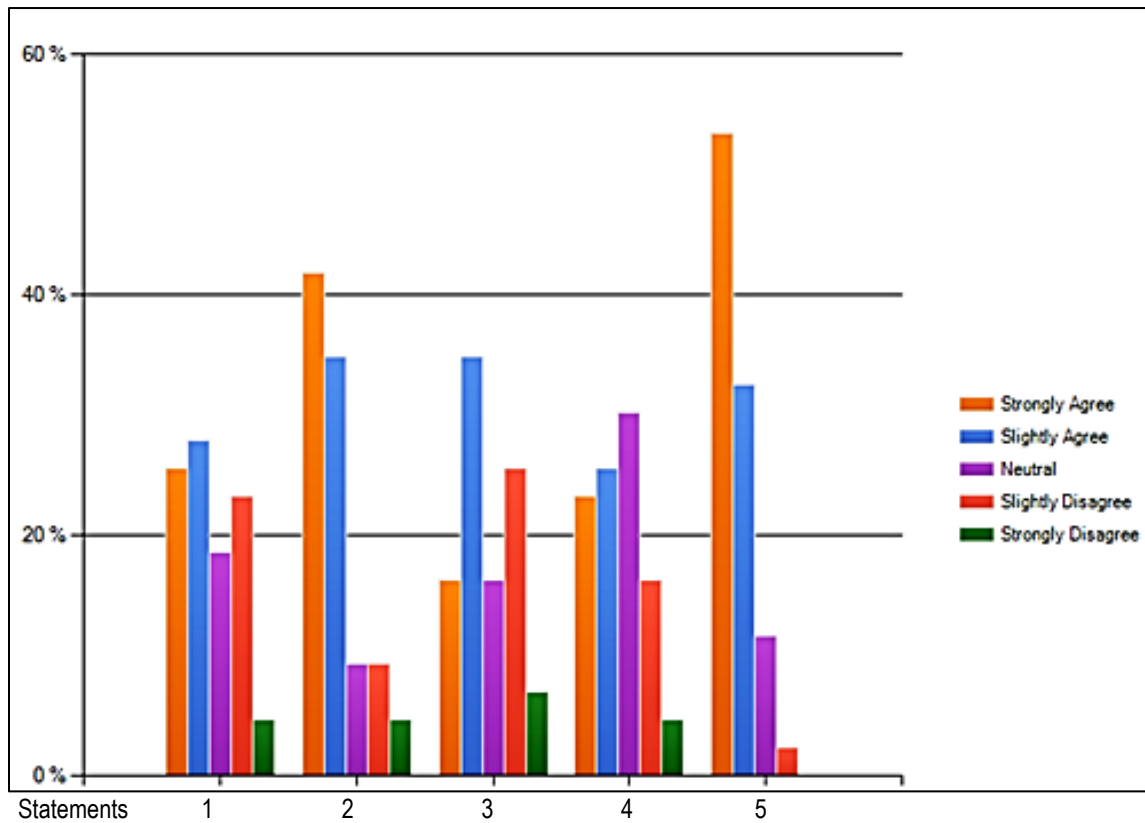


Fig 8.18 Five Point Rating for Opinions on Symbols

8.2.5 Additional Questionnaire for Residents

The fifth part of the questionnaire is specifically for the residents of Dubai in addition to the above sections. This part of the questionnaire addresses the residents in an attempt to analyze the component of sense of belonging and identity that the general community has in Dubai. This section then covers the length of stay of the resident in Dubai, because that directly impacts the perceptions of the resident, and this is followed by the sense of pride these residents have in living in Dubai, which then results in a sense of communal well-being and civic pride. This section highlights the reasons why people are proud and happy of living in Dubai or why not. The next section identifies the main favorite destinations that the residents suggest when spending time with family, friends, visiting tourists and business associates. This allows for an analysis of the aspect of identity and a sense of belonging. And lastly are the hidden treasures that residents feel are not truly acknowledged as icons but offer a true experience of the culture and values of Dubai as a community. A total of 75 residents participated in the survey giving the residents perceptions of Dubai. These questionnaires were distributed in different localities through the real estate agencies, building maintenance companies and Gulf News the daily newspaper of Dubai. In certain cases the low income group the respondents were gathered together at construction sites and explained the questionnaire to elicit responses from them.

8.2.5.1. Length of Stay in Dubai and Iconic Associations

This section identifies the time period for which the respondents have been residents of Dubai because this has a direct impact on the responses. The results in Fig 8.19 below indicate that most of the respondents have been in Dubai for more than 10 years (42%), and the others either more than 20 years (20%) or between five - ten years (20%). This is a very interesting phenomenon because most expatriates, who come to work in Dubai, stay for longer times than they initially expected and this contributes to them making Dubai their home. And with the freehold property being opened up in Dubai, many expats consider their permanent residence as Dubai. Because though it is true that expats are not offered citizenship but they have spent this lives here and the younger generation is born and brought up here, so this is really home for them. Thus as results indicate Dubai does possess qualities that people stay for long periods as residents mostly exceeding 10 years, the city impacting them and they the city. They seem to reflect an attraction to the glamor and glitz of the city and are impressed with the power icons in Dubai.

Those whose stay is comparatively shorter find the glamor overwhelming and address a completely different layer of the city and its icons. After a comparative analysis it is tabulated that with better education comes better job opportunities and that reflects on the length of stay in Dubai. The iconic associations in this case are those of power and commerce. Whereas the less educated when combined with a shorter length of stay reflect a desire for more public oriented icons that contribute to the public realm and community. Interestingly those who have stayed in Dubai for more than 20 years are nostalgic about the yester years and their iconic associations are completely different and they seem to want to hold on to the history through those associations. The modern icons though impress them, they highlight that the old world charm and that feeling of being lost in one's own country is very apparent. But there is no denying that the country has allowed for better growth opportunities for all and thus many have extended their length of stay in Dubai, but each has a different perception of the icons in the city. Many unable to truly experience them and they exist simply as physical entities that they may or may not feel a part of.

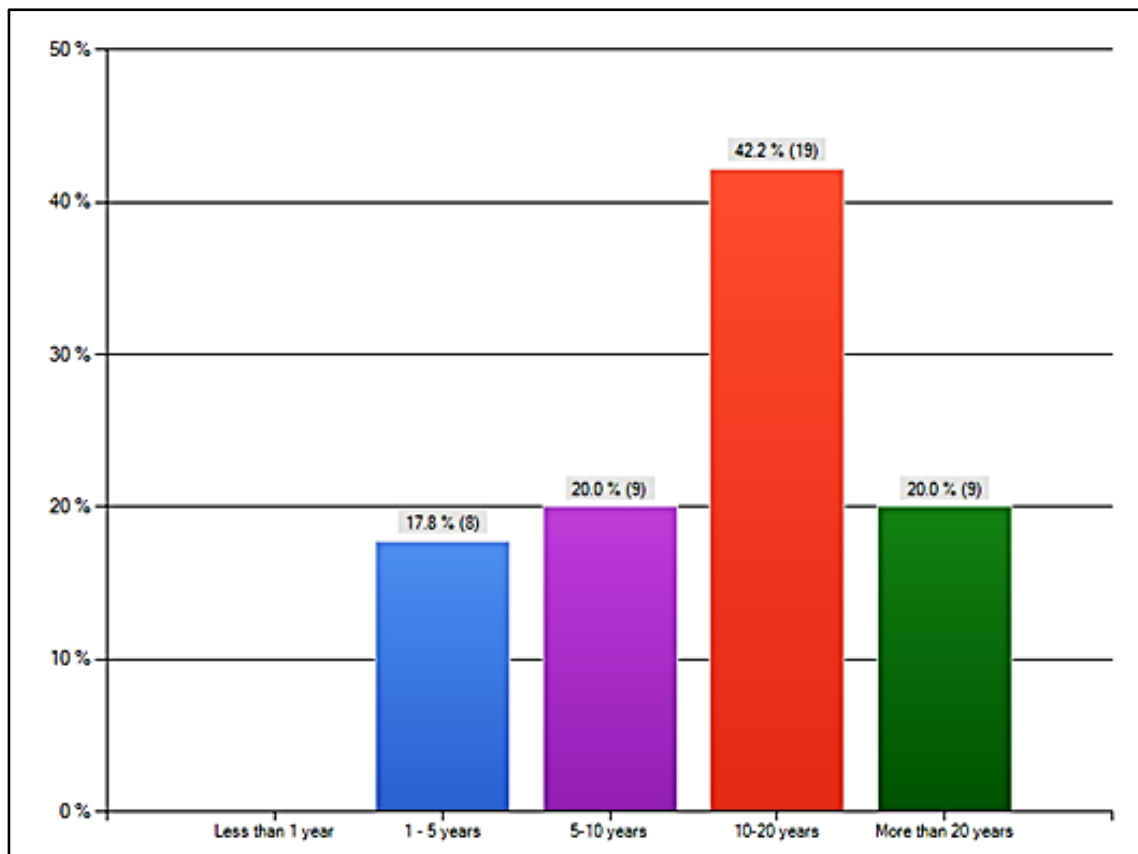


Fig 8.19 Residents Length of stay in Dubai and Iconic Associations

8.2.5.2 Communal Wellbeing and Civic Pride

The quality of life in the Emirates offer is unparalleled and Dubai being the commercial capital with excellent infrastructure is branded as the Hong Kong, Singapore and even Monaco of the Middle East. A sense of pride prevails with the UAE nationals and residents, enjoying unique social, economic and modern privileges, compared to the rest of the Arab world. The residents are asked to evaluate what makes living in Dubai in good or bad as the case may be. A set of criteria are identified for the residents who feel that it is good to live in Dubai and are as follows: standard of living, opportunities, openness, no taxes, prestige, safety and infrastructure in Table 8.8. A similar criterion is established for the residents who do not feel happy living in Dubai and are as follows: high cost of living, traffic, desert/ weather, conservative, lack of open public spaces, no sense of belonging. As per the results below the results indicate that 40% of the respondents consider standard of living as the primary reason for their happily living in Dubai, and as a city it has allowed them to grow with it. The second reason is safety and security that the city has to offer (37%). Furthermore 36% again highlight safety as the third most important reason why people are happy living in Dubai. Thus it comes associated with a sense of pride in living in one of the safest cities. The other set of respondents consider high cost of living (60%) as a deterrent, the second reason is not having a sense of belonging (33%+27%+31%). This together as a first, second and third choice is the most important result and therefore there is a complete lack of communal wellbeing, which is further contributed to by the lack of public open spaces (38%) as indicated in Table 8.9. Thus, though people are proud to live in Dubai they do not feel they belong.

	Standard of Living	Opportunities	No Taxes	Prestige	Openness	Safety	Infrastructure
First reason	39.4% (13)	15.2% (5)	12.1% (4)	0.0% (0)	0.0% (0)	18.2% (6)	15.2% (5)
Second Reason	18.2% (6)	12.1% (4)	21.2% (7)	3.0% (1)	6.1% (2)	36.4% (12)	3.0% (1)
Third Reason	9.7% (3)	16.1% (5)	12.9% (4)	0.0% (0)	0.0% (0)	35.5% (11)	25.8% (8)

Table 8.8 Reasons for a Sense of Pride Living in Dubai

	High Cost of Living	Traffic	Desert / Weather	Conservative	Lack of Open Spaces	No Sense of Belonging
First reason	60.0% (9)	0.0% (0)	6.7% (1)	0.0% (0)	0.0% (0)	33.3% (5)
Second Reason	20.0% (3)	13.3% (2)	26.7% (4)	13.3% (2)	0.0% (0)	26.7% (4)
Third Reason	12.5% (2)	6.3% (1)	6.3% (1)	6.3% (1)	37.5% (6)	31.3% (5)

Table 8.9 Reasons for no Communal Well Being Living in Dubai

8.2.5.3 Identity and Sense of Belonging - Destinations in Dubai

In this section the residents are asked to identify their favorite indoor or outdoor destinations in Dubai. This is to identify the importance of the icons in the people's day to day life. The respondents are given the choice to identify the places they would visit with tourists, family, friends and business associates. Interestingly the results indicate that apart from a few choosing Burj Khalifa as a destination with visiting tourists, none of the other icons emerge as the places to visit. Atlantis, Emirates Towers, Madinat Jumeira, Mall of the Emirates feature as destinations, and surprisingly in spite of the perception that weather may be deterrent most preferred the outdoor destinations such as Jumeira Beach in Fig 8.21, Jebel Ali Beach, Safa Park, Mushrif Park, Dubai Mall fountain in Fig 8.20. Thus it is clearly evident that icons are not an inherent component of the communities life, their association is with places that are not iconic and are not necessarily physical built structures.



Fig 8.20 Water Fountain – A Destination, (Seth, 2012)



Fig 8.21 Jumeira Beach –Place to Visit (Seth, 2010)

8.2.5.4 Hidden Treasures in Dubai

In this section the residents identify the places in Dubai that offer the true experience of the culture and values of this region. The results are surprising, for again none of the icons feature as a choice. The choices vary between the desert, the Old Souqs in Fig 8.22, Bastakiya, Heritage village, Meena Bazaar, Mosques, Spice Market, Gold Souq, Abra Ride in Fig 8.23, and repeatedly the Dubai Creek, Karama (Mini-Bangkok) as one respondent puts it. Thus the icons do not reflect the culture and values and it is the less known places that offer the true experience of the city. The city is truly experienced through the sights, smells and its people no matter how varied they are. Controlled environments of malls, hotels fail to engage the participant who may be a resident or a tourist. These controlled environments are where people are expected to perform in a certain manner and are not distinct and unique. They could be anywhere in the world, without reflecting the true nature of the place and its people. The memories that leave an imprint and to take back come from the narrow alleys of the Old Souq and Spice Souq, the sights and sounds offered by a ride on the abra. These too are iconic experiences and there is indeed a limited few who can afford the iconic experience of being on the Burj Khalifa deck. It is very clear that it is the public realm in a city that people want to experience with their family, friends and visitors. It is this public realm that becomes an inherent part of their lives and then in turn contributes to the sense of belonging and pride in the city. These unknown public spaces and experiences are the true treasures of Dubai, that really excite those looking for a story of Dubai being unfold gently and authentically, without the forced borrowed ideas of the west.



Fig 8.22 Abras – Tradition and Culture, (Kar, 2010) Fig 8.23 Recreated Old Souq – Lost Icons, (Seth, 2009)

8.2.6 Additional Questionnaire for Tourists and Visitors

In this sixth part of the questionnaire, the questions are addressed specifically to the tourist and visitors in Dubai. This part is distributed into four parts, firstly the ranking of Dubai as a tourist destination, second the purpose of visit to Dubai, third the three most important tourist destinations for visitors and lastly, the expectations of the tourists. These tourists are from various parts of the world and all have a different purpose to visit Dubai. A total of 22 tourists from various countries and visiting Dubai for various purposes responded to the questionnaire specifically for the visitors to Dubai. These tourists were addressed at primarily the Big Bus stops and at main tourist attractions such as the Dubai Fountain and the Burj Deck or visitors visiting family.

8.2.6.1 Dubai as a Tourist Destination

In this section the tourists are asked to rank Dubai as a tourist destination globally. The rank scale is as follows: In the top three destinations, in the top five destinations, in the top 10 destinations and none of the above as in Fig 8.24. As indicated in the table below it is clear that 50% of the tourist rank it in the top 10 destinations worldwide and a considerable number that is 33% do not consider it at the top at all. And 17% felt it is in the top three destinations. This is important result because it reflects that Dubai has been able to successfully brand itself as a tourist destination.

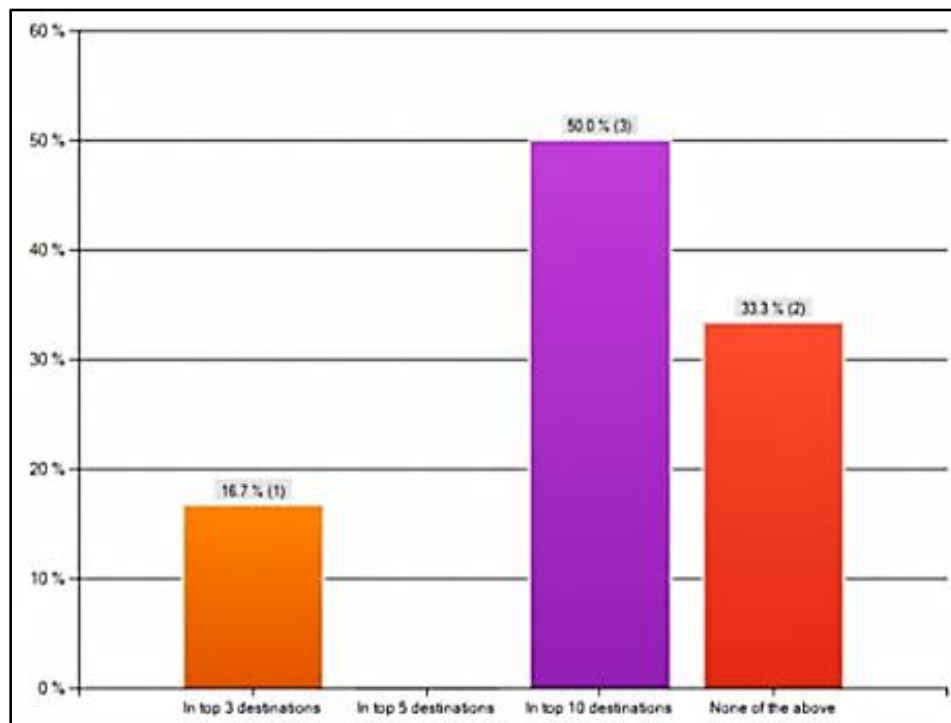


Fig 8.24 Ranking of Dubai as a Tourist Destination

8.2.6.2 Expectations of Tourists from Dubai

This section addresses the issue of Dubai meeting the expectations of the visiting tourists. Most of the tourists found Dubai well above expectation (33%), a similar percentage found it both slightly above expectation and as expected in Table 8.10. This is a very encouraging result because of the media hype that is associated with the landmarks in Dubai, but the tourist leave satisfied and happy most from the west impressed with the sun and the sand in addition to the icons. They find Dubai friendly and welcoming and are amazed at the growth taken place in Dubai not forgetting the glitz and the glamor that the city offers.

Well Above Expectation	Slightly Above Expectation	As Expected	Slightly Below Expectation	Well Below Expectation	Rating Average
33.3% (2)	33.3% (2)	33.3% (2)	0.0% (0)	0.0% (0)	4.00

Table 8.10 Percentage Rating of Tourist Expectations

8.2.6.3 Purpose of Visit to Dubai

In this section the purpose of the visit is classified as follows: family and friends, shopping, nightlife, business, beaches and sun, culture and customs, architectural projects, desert and sand, tourist attractions. Tourism in Dubai is an important part of the Dubai government's strategy to maintain the flow of foreign cash into the emirate. Though Dubai's lure for tourists is based mainly on shopping, in the results as indicated in the table below many of the tourists in the emirates are visiting family and friends. This is followed by 33% of the visitors here for the well-publicized tourist attractions. Personal shopping and discovering the culture and customs of the local people are also important components at 17%. Thus, it is clear that these icons exist as brand ambassadors for the city. But tourists prefer destinations to shop and explore the culture and customs that necessarily may not be reflected in the icons of Dubai. In the era of globalization traveling has become a way of life and as tourist destination in the Middle East there cannot be a better option but Dubai.

The importance of Dubai tourism can be seen from the fact that tourism industry in Dubai is the major source of revenue in the Emirate and oil accounts for only 6% of its total gross domestic product. These results when cross tabulated with the results of hidden treasures where residents would like to take visiting family and friends reflects that the icons may hold a charm it is the less known places in Dubai that too are visited by visitors. And as results indicated in Fig 8.25, 90% visitors have family or friends as residents in Dubai. The tourist attractions that are much publicised are the icons in Dubai, but that accounts for only for 30% of the tourist intake into Dubai. The fast emergence of Dubai on the world tourism map and its spectacular performance is undoubtedly the result of aggressive global marketing and promotional agenda to position Dubai as the leading tourism destination and commercial hub in the world and to strengthen the Dubai economy through tourism.

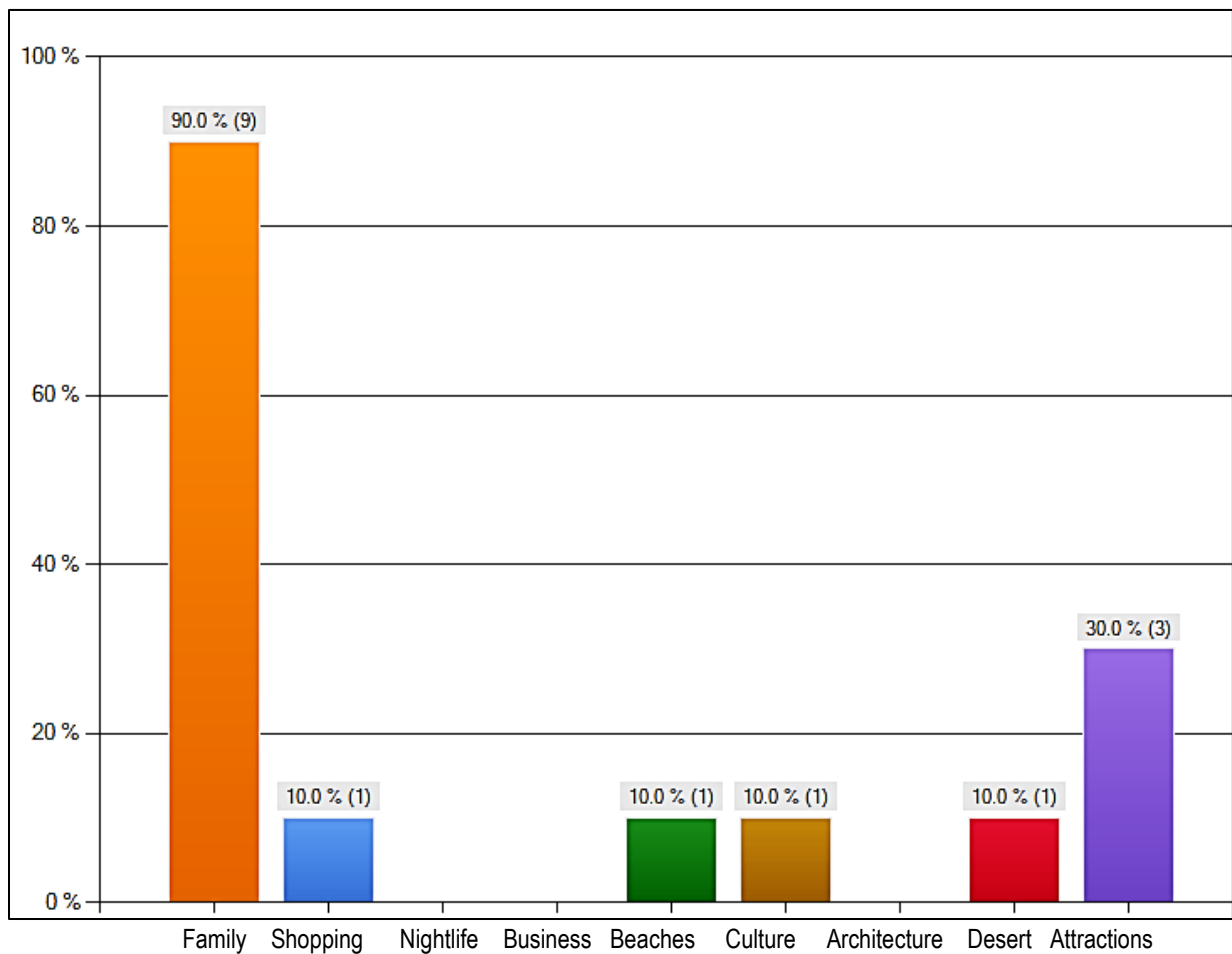


Fig 8.25 Tourists Purpose of Visit

8.2.6.4 Tourist Destinations in Dubai

In this section the top three tourist destinations for tourists are identified. As the results indicate in Fig 8.26, Burj Khalifa is at the top (66%), followed by Burj Al Arab and Ski Dubai (50%). Dubai Creek side, Bastakiya and Atlantis emerge as important destinations (33%), though they have not necessarily attained iconic status. And though National Bank of Dubai was an icon in its time it has lost relevance in the present times and tourists are not even aware of its existence. The Dubai Water Fountain and Dubai metro are relevant and one of the places to visit by tourists. But interestingly, they are both experiential in nature. Thus it is clear that it is not only the icons in a city that attracts a tourist but the layers that allow for the true experience of its people and culture and that does not always need to be glamorous and exclusive as in Fig 8.27. This impressive list of tourist destinations is reflected in the global performance report in 2010 released by the London-based STR Global, Dubai secured second position among the 15 markets reviewed in the average room rate category between January and October with \$229 (Dh841). Paris topped the list with Tokyo, New York, Rome and London trailing behind Dubai. The tourism spend in the UAE is set to increase to Dh32.4 billion by 2014, up 18 per cent from 2009's spend of Dh27.5bn, as predicted by Euromonitor International, the global consumer market analyst firm.









Burj Khalifa		66.7%
Burj Al Arab		50.0%
Dubai Creekside		33.3%
Bastakiya		33.3%
National Bank of Dubai		0.0%
Ski Dubai		50.0%
Atlantis, Palm Jumeira		33.3%
Water fountain, Dubai Mall		16.7%
Dubai Metro		16.7%

Fig 8.26 Percentages for Top Tourist Destinations in Dubai

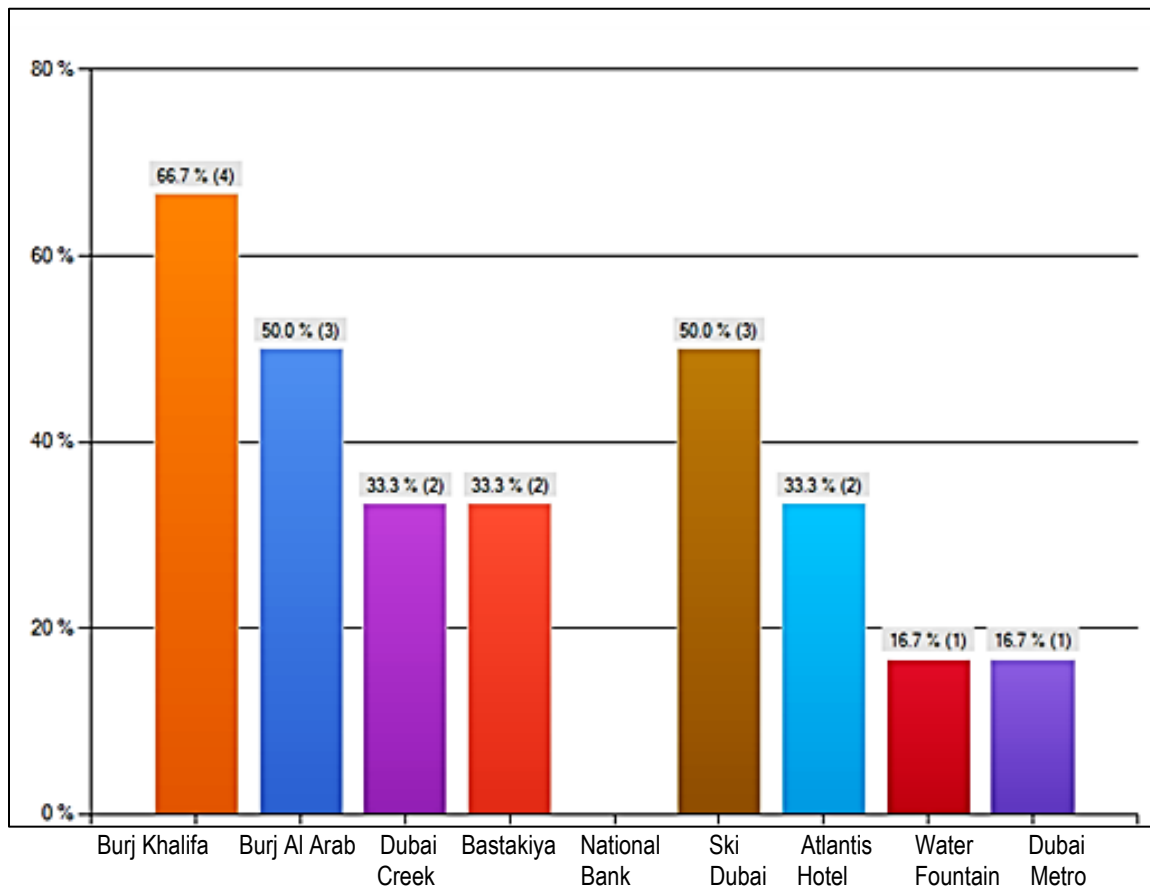


Fig 8.27 Most Visited Tourist Destinations in Dubai

8.2.7 Questionnaire for Designers and Construction Field Experts

This section focusses on the feedback from the designers and those associated with the construction industry in the Gulf region. The various aspects analyzed through the questionnaire are the issues related to international iconic architecture, the symbolism in architecture, design challenges in the creation of landmark projects, design impressions of the experts on Dubai's architecture and the resultant good and bad pieces of architecture. Few cities are immune to the desire to create memorable icons that evoke an emotional response. The challenge most designers face is how buildings can become good architecture that enhances the cityscape-and are truly iconic. Dubai has been a constant participant in this race of branding itself as a city of firsts. Therefore it is important to understand the perceptions of the professionals from the design and construction related fields. A total of 73 designers and professional related to the construction field responded to the questionnaire specifically designed for them. These samples were selected as representative of main design firms and construction companies with major projects in Dubai.

8.2.7.1 Designers Iconic Perceptions

This first part highlights the different dimensions of iconic architecture. First is the question of international architecture having created repetitiveness and sameness in our cities, for we thought that we could build the same thing everywhere. More than 50% of the respondents in Table 8.11 slightly agree and 16% strongly agree to the above statement. This essentially further reiterates that the icons in Dubai could be anywhere in the world and Sheikh Zayed Road could easily be mistaken for the skyline of Manhattan. Second is the question of architecture and its associated symbolism giving the sense of identity to people, and 42% strongly agree and another 42% slightly agree that this is an important role that architecture plays and that is of binding and bringing communities together. The third is the component of a building becoming an icon after being judged in the context of where it's located and also being judged by people. The results indicate that 44% of the respondents strongly agree and 30% slightly agree, thus reflecting that context and people are of paramount importance in establishing the iconic status of a project. Fourth is that the physical elements of architectural environments encode information that people decode. This information decoded provokes new interpretations and meanings that have many suggestive meanings and establishes the iconic status too. 54% of the respondents slightly agree and 25% strongly agree that it is the people and the users who define the buildings and it would be appropriate to say that post occupancy too would credit the status of the building as iconic or not. Robert Adam states in Chapter Five, "As there is little or no attempt to discover the relationship between site-specific design, the symbolic creations of the architect and the particular connection the community has with their city, town or village, we don't know if communities identify with these new designs." Thus international architecture though allowing cities to re-brand themselves and at times reversing the economics of the city, still requires to be context driven, allowing people to relate and meaningfully associate with their built environment, thus creating the required sense of community and belonging. It is this component that is most evidently missing in most of the international cities of the world, the architects failing to engage people, alienating them further from each other and the surrounding built environment. The architects today have to be more conscious of the oft ignored human dimension in architecture. Architecture impacts the day to day lives of people and designers need to acknowledge this very important social responsibility that they undertake in their profession.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree	Rating Average
International architecture created repetitiveness and sameness in our cities. We thought we could build the same thing everywhere	16.7% (4)	50.0% (12)	12.5% (3)	4.2% (1)	16.7% (4)	3.46
Architecture and its associated symbolism give a sense of identity	41.7% (10)	41.7% (10)	16.7% (4)	0.0% (0)	0.0% (0)	4.25
A building becomes an icon after being judged in the context of where it's located and also be judged by people	43.5% (10)	30.4% (7)	13.0% (3)	13.0% (3)	0.0% (0)	4.04
Physical elements of architectural environments encode information that people decode	25.0% (6)	54.2% (13)	20.8% (5)	0.0% (0)	0.0% (0)	4.04

Table 8.11 Percentages and 5 Point Rating for Designer's Iconic Perceptions

8.2.7.2 Designers Reflections about Symbolism in Architecture

This second part addresses the reasons that symbolism is an important component of architecture. There are various aspects to symbolism that vary from religious connotation, political prestige and power, historical symbols, cultural symbols, intrinsic value of the form, national symbol, regional tradition, aesthetic symbolism and a quest for an identity. The results firstly indicate that more than 70% of the designers feel that cultural symbols which relate to the place, people, values, customs and belief systems are essential to symbolism in architecture. This clearly exemplifies that architects search for symbols within their context, for culturally relevant and appropriate symbols. Secondly, national symbols are preferred, 58% of the respondents expressed that symbols of national importance find their place in architectural projects. This is closely followed third by historical symbols with the preference being at 54%, such as the symbols from the mercantile and maritime history in the case of Dubai. Fourth are the regional traditions and political prestige and power both preferred at 46%. Thus, it is a clear indication that architects find the reference of the symbols for architecture in culture, history, nation and the region to make them appropriate and relevant and most respondents at 42% endorse that a sense of identity can be achieved through these symbols.

This is in anticipation that people will find meaning and associate with these symbols, but people do not identify and relate to these symbols as is evident in the previous section. This then in turn results in no common metaphors to bind people together in Fig 8.28. Venturi (1998) argues that it is time to reassess the role of symbolism in architecture and learn a new receptivity to the tastes and values of other people and a new modesty in our designs and in our perception of our role as architects in society.

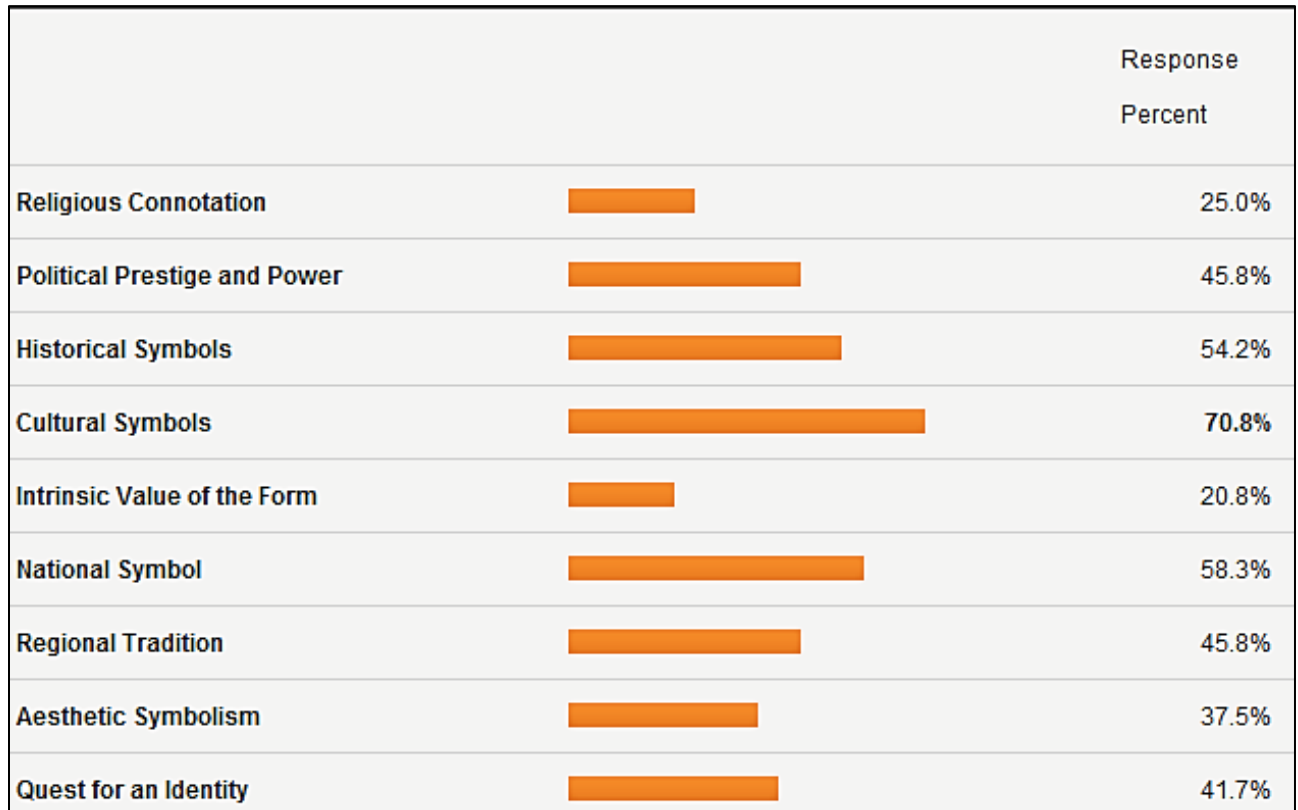


Fig 8.28 Percentage Rating of Reasons for Symbolism in Architecture

8.2.7.3 The Emerging Iconic Architecture in Dubai

In the third part of the questionnaire the trends in Dubai and analyzed by understanding the views of the designers and the construction field experts. To augment the findings till now, firstly, the question of Dubai being an all-inclusive or all exclusive city is addressed, with 42% designers slightly agreeing and 25% strongly agreeing that Dubai is creating icons for the elite that do not enter the public consciousness. This is a very important result, because in the previous results it was observed that a huge component of awarding the iconic status to a building or structure is by people and the life of the icon too is established by the icons relevance in people's lives.

But in Dubai, the relevance and significance of these icons is focused on to a limited few and not the common people. These icons thus are not an inherent part of the public realm in Dubai and it is primarily the media hype that surrounds them that they have achieved the iconic status. This largely contributes to the second aspect that social cohesion and sense of belonging are missing in Dubai, 39% strongly agree and 30% slightly agree, adding to a raring average of 4.04 on a rating scale of five. Third is the aspect of common people in Dubai identifying or associating with these new designs of borrowed ideas and forced metaphors. Clearly the results highlight that 25% strongly agree and 33% slightly agree that this new international architecture by international architects has not been successful in the much desired sense of rootedness in people.

Fourth is the question of the impact of existing bye – laws, loss of planning controls and individual precinct development that may have resulted in the loss of context and district imagery in Dubai. Interestingly, 42% of the respondents strongly agree and another 30% slightly agree resulting in an average rating scale of 4.08 out of five. The result indicates that these relaxed constraints of urban propriety see the interest of the developer and the client at the forefront and collectively thus do not positively contribute to the imagery of the city as a whole. Instead of a unified and flowing image, the cities mental map now constitutes of abrupt districts made from gated communities and precincts. Fifth is the aspect of how star architects are called upon to give a cultural imprint and to express a new architectural concept for Dubai. 33% strongly agree and 29% slightly agree this signature architecture is monopolized by signature architects or ‘starchitects’ in Table 8.12. It is evident that majority of these designers are from other cultures and probably are not very familiar with the local flavors and culture. Thus the results confirm that Dubai as a city is creating icons that are not essentially a part of people’s daily lives by being an important component of the public domain. They are essentially reflecting the image that wants Dubai to be seen by, an image of glamor and exclusivity. Though Burj Khalifa or Burj Al Arab as icons symbolize Dubai, they fail to bind people together into a community. The metaphors used are either not understood or they are forced because these icons are designed by foreign architects from foreign lands, supported by relaxed bye –laws. The governmental agencies need to take to take more responsibility and thus implement better control over the manner in which Dubai is taking shape rather than leaving it to the individual real estate developer and client to decide on the appropriate approach to the design for the buildings in Dubai.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree	Rating Average
Dubai is not an all inclusive city but all exclusive, creating icons for the elite that do not enter the public consciousness	25.0% (6)	41.7% (10)	12.5% (3)	20.8% (5)	0.0% (0)	3.71
Social cohesion and a sense of belonging are missing in Dubai	39.1% (9)	30.4% (7)	26.1% (6)	4.3% (1)	0.0% (0)	4.04
Common people in Dubai do not identify or associate with these new designs of borrowed ideas and forced metaphors	25.0% (6)	33.3% (8)	20.8% (5)	20.8% (5)	0.0% (0)	3.63
Existing bye – laws, loss of planning controls, individual precinct development resulted in the loss of context and district imagery in Dubai	41.7% (10)	29.2% (7)	25.0% (6)	4.2% (1)	0.0% (0)	4.08
Star architects were called upon to give a cultural imprint and to express a new concept for Dubai and its architecture	33.3% (8)	29.2% (7)	16.7% (4)	20.8% (5)	0.0% (0)	3.75

Table 8.12 Percentages and 5 Point Rating for Emerging Iconic Architecture in Dubai

8.2.7.4 Good Pieces of Architecture in Dubai

Jencks (2008) indicated in Chapter three that a great icon need not be a great work of architecture, but it must be a captivating one. A variety of landmark and historical building projects are presented to the designers to select what they consider as good pieces of architecture. The results reflect the above statement by Jencks and the reverse also seems to be relevant that good pieces of architecture do not essentially qualify as icons. Firstly, Burj Al Arab with 67% votes from respondents secures its position at the top as a good piece of architecture. The results in the previous section for Burj Al Arab indicated that it is most recognizable and people associate with the symbolism of a sail, and it is thus a building that does not have the symbol enforced on it which results in it being a good piece of architecture. Secondly, surprisingly Emirates Towers emerges as the second choice with 58% preferring it over the others. This building does not qualify as an icon in the minds of people and does not necessarily symbolize Dubai either.

Third is Burj Khalifa with 46% respondents claiming that it is a good piece of architecture as indicated in Fig 8.29. This is a very interesting result because in the previous sections Burj Khalifa emerges as the preferred icon, symbolizing Dubai, but this result clearly indicates that most think that it is not the best piece of architecture that Dubai has. Thus it further proves that an icon does not have to be a good piece of architecture and a good piece of architecture may not be an icon.

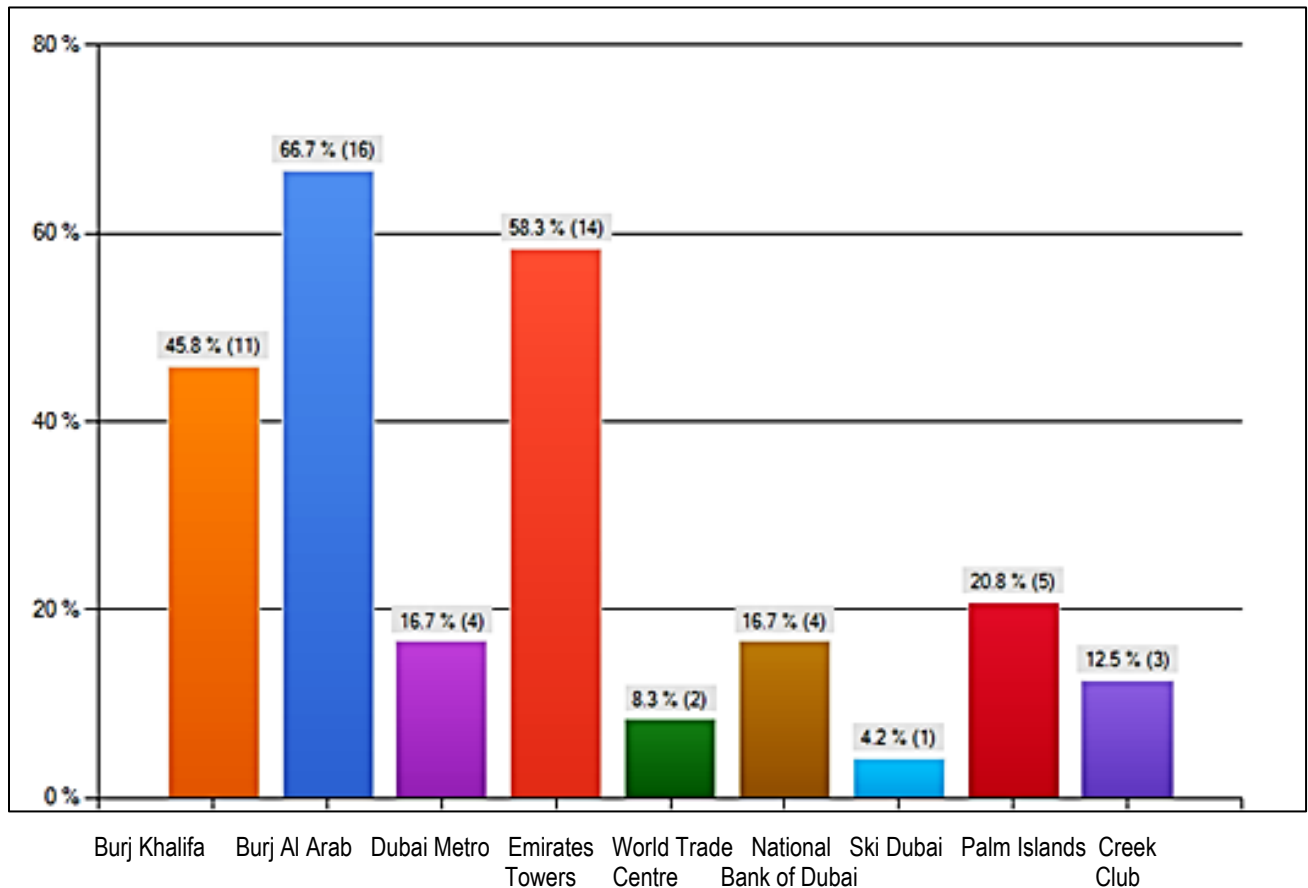


Fig 8.29 Percentage Rating for Good Pieces of Architecture in Dubai

8.2.7.5 Design Process - Architectural Freedom and Contradictions

This part of the questionnaire highlights the dilemma faced by designers in the zeal to create landmarks that withstand the test of time and create that essential bond with people. The architects attempt to make the familiar surprising, as if seen for the first time, creating a new architecture addressing the confusion, progress and strange contradictions of contemporary life. There is a complete disappearance of the traditional audience and the erosion of the public realm, with the client desiring another icon.

A series of contributing factors to the design process are identified as follows: commercial forces, design briefs, cultural relevance, site and context, environmental relevance, relevant symbols, budget, deadlines and the multicultural societies in International cities. The results as clearly indicated in Fig 8.30 reflect that first it is the commercial forces (63%) that drive the design process and architecture in the growing economies of the world. This result further supports the statement by Bellini (2008) that architecture has thus become the most expressive means for displaying the nation's economic power to the world. Surprisingly, the same weightage of 63% is given to budget as a determinant in the design process. For the ordinary architects creating ordinary projects this may be a point of contention but star architects who are called upon to design landmarks and icons do not have budget concerns as is indicated in the interviews with these designers. This is then followed by the challenges of the site, context and environmental relevance at 38%. Thus it is evident through these results that in the present day societies first it is the commercial forces drive the architecture in a city, with most designers secondly facing limitations through the budget unless it is an iconic project and thirdly designers have concerns regarding the site and context during the design process.

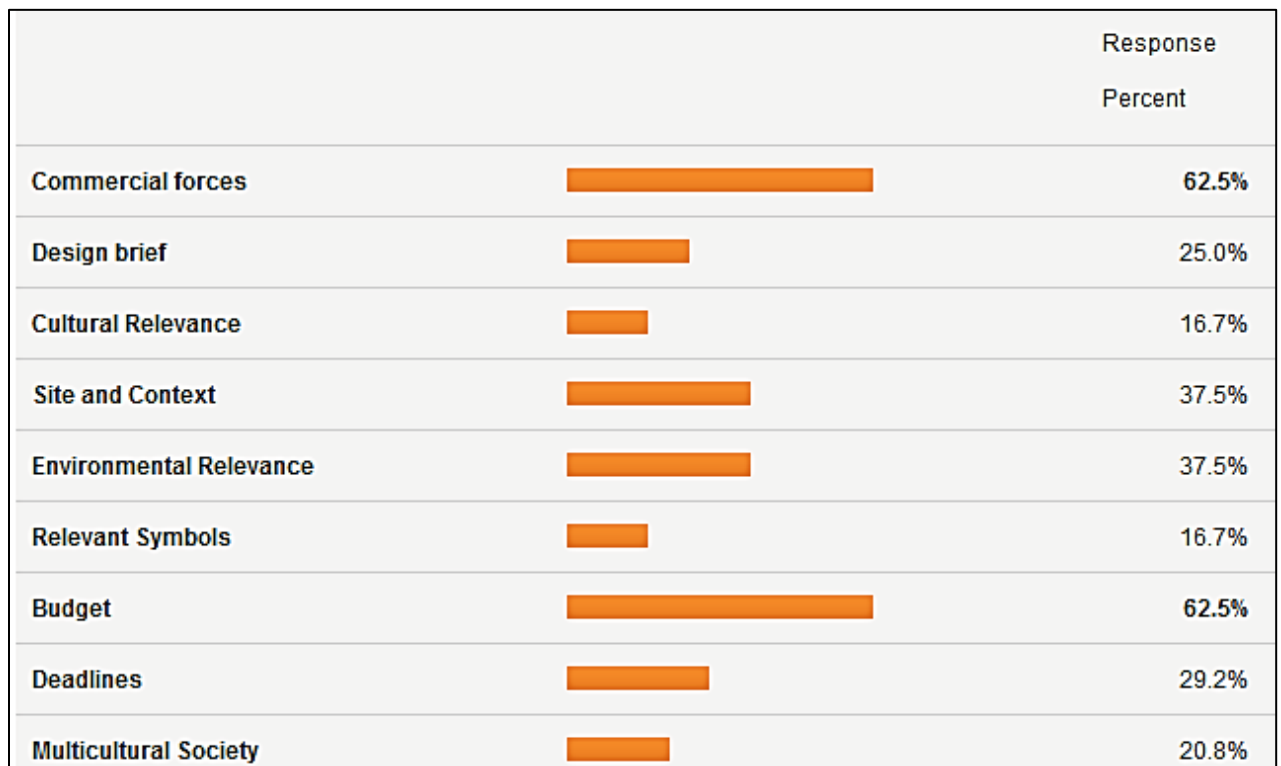


Fig 8.30 Design Process – Architectural Freedom and Contradictions

8.3 Interviews

This section focusses on the interviews and their analysis. The interviews were conducted for three distinct groups. First are the designers and construction field experts who have been working in Dubai for the past few years. Second are the decision makers and real estate developers who have had an impact on the urban fabric because they have been pivotal to the growth in Dubai. Third are the experts who include the psychologists, critics and journalists. Each of these categories was interviewed through a set of specific questions. All the results are highlighted in this section and cross tabulated to arrive at an analysis and conclusions with regards to iconism and symbolism in Dubai. These interviews have been carried out at various locations in Dubai and over a course of one year; some of these interviewees were visiting experts from other parts of the world and not residents of Dubai. Some of the interviews were carried out as telephonic interviews for the non- residents of Dubai. These interviews were particularly useful because it allowed for a complete picture behind participant's experiences of Dubai. The same open-ended and fixed response questions were asked to all interviewees in each category. The questions were ranging between six – nine questions for each of the categories encompassing the range of issues relevant to this research. A total of overall 32 interviews were conducted in the various categories. Most of the interviews were conducted at a convenient location for the interviewee.

8.3.1 Interviews with Designers and Construction Field Experts

This part of the interview addresses the designers and construction field experts. Some of these interviews were carried out on a one-to-one basis whereas the others were conducted as telephonic interviews because some of the interviewees are from other parts of the world and not necessarily residents of Dubai. This section of the interview encompasses nine different questions. The issues addressed are as follows: signature styles versus meaningful architecture, design briefs for architects, environmental and social sustainability of architecture, challenges and demands faced by designers, mixed metaphors in design concepts, international architects creating livable cities, icon and iconoclast – architecture as a product, architecture for people – creating new paradigms, user experience in architecture - sense of place and identity. A total of 12 interviews were conducted with professionals in Dubai and UAE for the first category and four telephonic interviews with international architects. The architects interviewed are from RMJM, W.S.Atkins, Arabtec, Depa, AKDN, Holford and Associates and Dewan Architects.

8.3.1.1 Signature Styles versus Meaningful Architecture

In this first part of the interview the various designers who have been involved with the design or construction of the iconic projects in Dubai were asked to describe their signature style in this era of the 'iconic building' and the 'starchitect'. Their impressions on the trend of having these celebrity architects design the regions landmarks and how it is to works as in Fig 8.31. And in addition continue to create thoughtful, meaningful architecture, when so many developers are looking for 'the next Bilbao' to change the economy of the city. Most of the designers believe that design and architecture needs to be completely anchored in its program and site. Its meaning must be so deeply rooted in the conditions of its inception, with a great importance on the relation of the building to its site, to its culture and to its metaphysical origins. Thus the 'starchitect' is an architect faced with the dilemma of the architect who must design iconic buildings and becomes an icon in order to do it and cannot escape but design iconic buildings if asked to do so. Most of the participants felt that each project was an exercise to wherein architects are being used by for rebranding the image of the city.

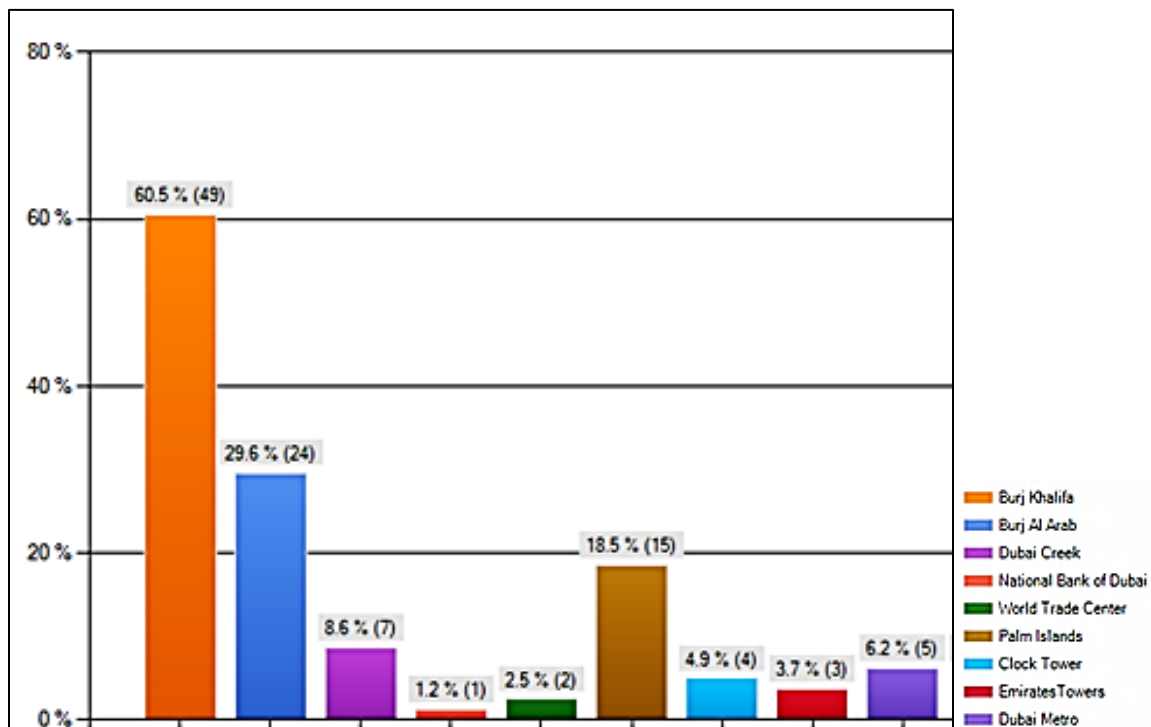


Fig 8.31 Signature Architecture by Star Architects for Iconic Projects in Dubai

8.3.1.2 International Architects creating Livable Cities

In the second part of the interview the viewpoints of various international architects are discussed to understand that with them being global forces, does the idea of locale still mean anything to them. If these designs respond to local architectural culture, precedent, history, sense of place in the process of creating architecture in foreign land. Foster (2001) highlights that, 'We are very aware of conditions on the ground, we take the lead with design', he says emphatically, adding: 'If there is an opportunity, without compromise, to add something local to a building in such a way that it has a worthwhile impact on the subconscious we do'. Most of the international architects are excited by the speed with which Dubai is changing. Where it takes other cities 50 years to grow, in Dubai, the process has been completed in less than five. That is the component that the interviewees highlight such as squares and proper streets, layering and density that allows people to walk around, while offering parks and breathing spaces, too. The results below indicated in Fig 8.32 that as a city the component of livability (10.8%) and community wellbeing (8.4%) is very low. This a clear indication that though these icons and surreal pieces of architecture have put Dubai on the international tourist map, the public realm has suffered, with very limited public spaces where people can interact and reflect without these spaces turning into another commodity.

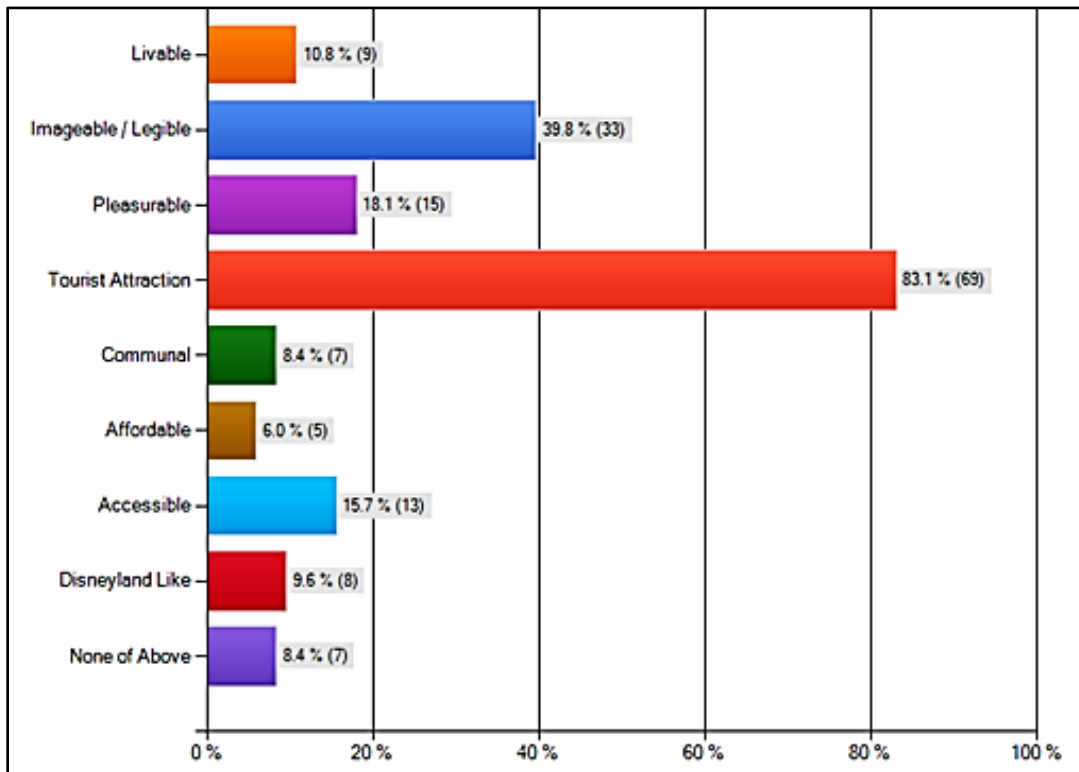


Fig 8.32 Percentage Rating for Dubai's Icons creating a Livable City

8.3.1.3 Design Briefs for Architects

The third part of the questionnaire addresses the design briefs that are given to architects in the process of designing landmark projects in Dubai and the region. Gehry (1999) himself claims in an interview that he pushed the door over the edge, in response to his design for Guggenheim Museum at Bilbao. And he was given the brief to design an equivalent of Sydney Opera. Similarly, while receiving the RIBA Gold Medal in London Khoolhaas (2004) highlighted that it is unbelievable what the market demands (from architecture) now. It demands recognition, it demands difference and it demands iconographic qualities. Most of the star architects for the landmark projects too were given similar briefs to design icons. The designers in this part of the interview were asked that if architecture is a product more of the brief given to the architect by the client what design briefs do they think are given to the architects in Dubai and what kind of briefs do they get and expect from their clients on a regular basis.

A series of statements were projected and discussed as follows that could be the possible design brief given to an architect in Dubai: design the regions next icon, design projects that give architectural shock and awe, designs that not necessarily cater to common people contributing to the public realm, design to maximize profits in the real estate market, designs that do not have a strong contextual relevance, design a hit using metaphors and symbols. Some of these briefs are direct requirements from the client and at times some are indirect requirement and desires of the market or the client. But Ando (2000) reflects that he is not in the business of making something that makes money and it is time to invest in and take greater pride in high-quality architecture. And though the degree of freedom is higher in Dubai, this freedom for the architects comes with a higher degree of responsibility too. The results as indicated in the table above clearly indicate that more than 54% of the designers strongly agreed and 25% slightly agreed that the designs in Dubai were created to maximize the profits in the real estate market. It is the interest of the real estate developer that takes paramount importance. Thus the rating average is at 4.33 out of a rating factor of five. This is closely followed by the participant's opinion that most of the projects are designed with the aim of giving an architectural shock and awe, 29% strongly agreed and 42% slightly agreed cumulating in a rating average of 3.88 which is again a very high average. Designing the regions next icon also seems to be a top priority at 3.74, with 22% strongly agreeing and 39% slightly agreeing in Table 8.13.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree	Rating Average
Design the regions next icon	21.7% (5)	39.1% (9)	30.4% (7)	8.7% (2)	0.0% (0)	3.74
Design projects that give architectural shock and awe	29.2% (7)	41.7% (10)	16.7% (4)	12.5% (3)	0.0% (0)	3.88
Designs that not necessarily cater to common people contributing to the public realm	16.7% (4)	16.7% (4)	45.8% (11)	20.8% (5)	0.0% (0)	3.29
Design to maximize profits in the real estate market	54.2% (13)	25.0% (6)	20.8% (5)	0.0% (0)	0.0% (0)	4.33
Designs that do not have a strong contextual relevance	12.5% (3)	25.0% (6)	37.5% (9)	25.0% (6)	0.0% (0)	3.25
Design a hit using metaphors and symbols	8.7% (2)	47.8% (11)	26.1% (6)	8.7% (2)	8.7% (2)	3.39
Design for communities that are yet to be established	16.7% (4)	37.5% (9)	25.0% (6)	4.2% (1)	16.7% (4)	3.33

Table 8.13 Percentage Rating and Rating Average for Design Briefs given to Architects in Dubai

The results thus highlight firstly, that the architects are primarily asked to focus on the visual imagery associated with architecture, because it is those visuals that sell in the real estate market. Secondly, each architectural venture is an attempt to create the 'wow factor' so that it adds to the list of tourist destinations and the place to be. Third, is the people dimension in architecture which the participants also indicated is not the top priority in the design brief, it for the designer to accommodate and make these pieces of architecture more relevant to people and community. Most of the projects are designed for communities that do not exist and are assembled after these properties have been sold. Fourth, it is clearly evident that in the process of maximizing profits in the real estate market, symbols are used by the architects but the designs created are not necessarily briefed to be contextually relevant, the importance is on the image that project projects of Dubai. Thus, most of the icons in Dubai were started with the intention of being icons and the designers were briefed accordingly in Fig 8.33.

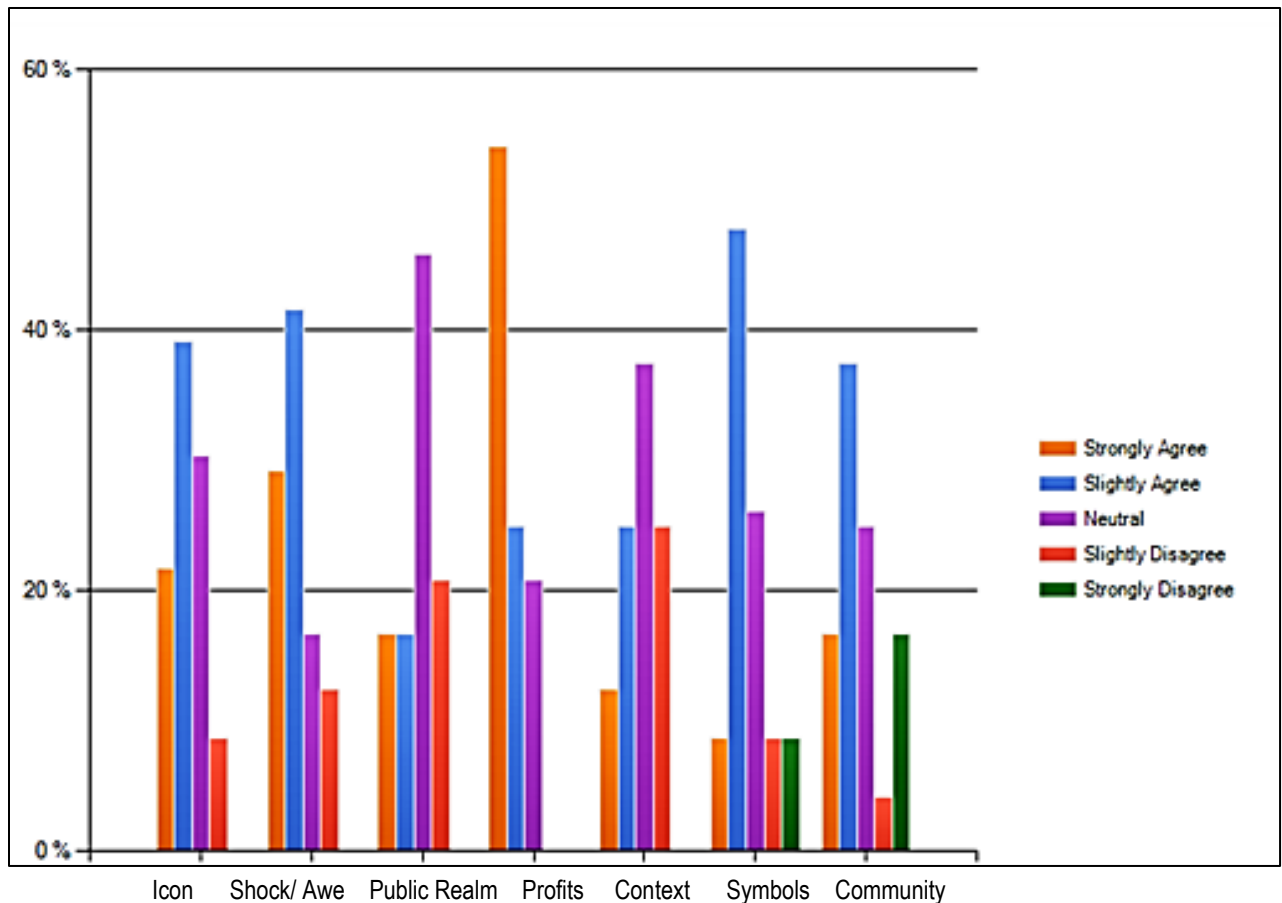


Fig 8.33 Design Briefs for Architects

8.3.1.4 Challenges and Demands faced by Designers

In this fourth part of the interview the designers were asked about the various challenges and contrary demands faced by an architect in design of landmark projects in Dubai. The responses in Fig 8.34 reflect that the commercial forces are the driving force behind the creation of architecture. And this same sentiment is also reflected in the questionnaire for the designers. Thus 69% of the interviewees view this as the most important contributing factor in the modern day consumer societies. This is closely followed by the second factor at 66% which is the budget within which the architects are asked to design and deliver. This poses a challenge for the designers. The third important factor is the site and context at 41%, but not catered for especially for projects that are designed by architects who have limited understanding of the context, which is unique and different from their existing places of work and living. This sentiment is again reflected in the fourth factor that is the environmental relevance at 38%, though important a few limited projects are sensitive to the issues of environmental and social sustainability of architecture in Dubai.

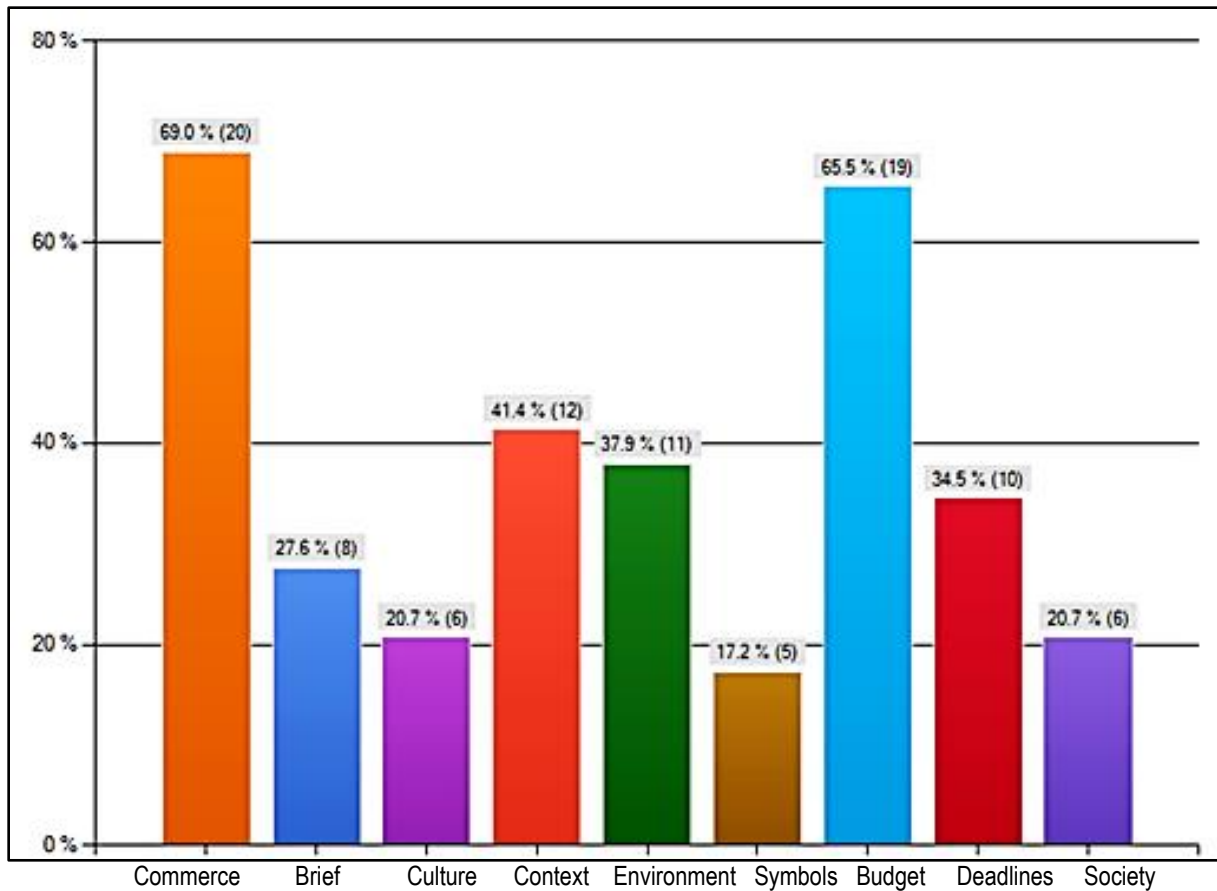


Fig 8.34 Percentage Values for Challenges and Demands faced by Designer

8.3.1.5 Mixed Metaphors in Design Concepts

This fifth part of the interview highlights the inherent component of mixed metaphors for a building to attain an iconic status that illicit mixed responses, thus engaging the viewer in a conversation with the building. These symbols and metaphors are suggestive of various meanings and designers employ them to create architecture that has an embedded meaning and also unfold a story and concept behind their designs. These metaphors range from sources and inspiration as varied as religion, politics, history, culture, forms, national, region, aesthetics and identity. The responses in Fig 8.35 were varied but most of the interviewees agreed that metaphors and symbols in designs are primarily drawn from the culture (73%) which again reflects to the context as discussed in the previous section. This is secondly further augmented by symbols derived from history (60%) of the place and third important source of these metaphors is using the existing national symbols (57%). These similar results are also reflected in the questionnaire for the designers.

Thus the results as reflected in the table below clearly indicate that in Dubai the designers strongly emphasize how their decisions are not shaped by competitiveness or personal tastes but are responses to the context. At least that is what they aim to achieve. To quote one of the interviewee, 'It's a response to its place, the people, and the climate. It is of its place'. Lang (2003) explains that it is about, how to recapture, how to understand, culturally, the needs of the community and to bring all of those elements in: the history, the current, the present, the chaos.

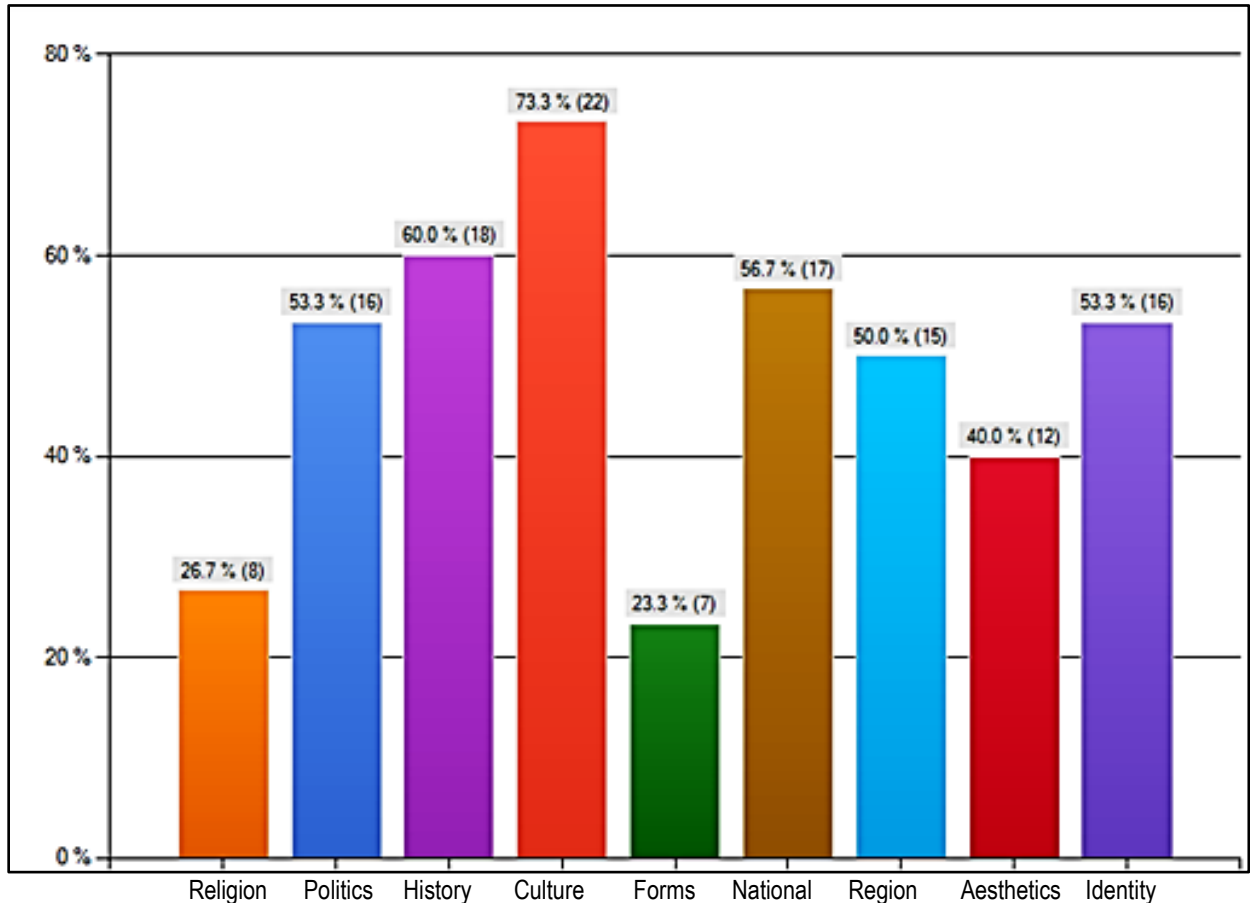


Fig 8.35 Percentage Rating for Mixed Metaphors in Design Concepts

8.3.1.6 Icon and Iconoclast – Architecture as a Product

This sixth part of the interviews addresses nature in the design of icons. This section explores the cohabitation with nature and the minimization of energy use. In an interview Wren (2001) raises his concern that even concrete can be harnessed to bring humans closer to nature, the degradation of the natural environment through the overuse of natural resources is one of the greatest challenges facing inhabitants of this planet.

The most important realization for an architect is that they must be aware their architecture actually influences people. But in developing economies such as Dubai there is a belief that you just needed to build new things and buildings have become kind of commercial merchandise, like other products. It is because of this that the current rushes of condominium development began — build and sell, build and sell, like products. Though architecture will always be partly a product, but it must also be an urban resource. The more you build and sell, then the rate of consumption increases — profit increases — but then you run out of natural resources and you damage the environment. The choice is between been constructing society slowly and not resorting to a system of mass production and mass consumption. The price to pay is that those societies have not developed economically fast but it is time to re-evaluate the speed at which cities like Dubai are growing. The figure below indicates in Fig 8.36 that the response to the questions if a city can have too many icons was positive with 59% of the interviewees responding that yes the icons complement each other and the other 41% responded that no, they have a mutually cancelling effect.

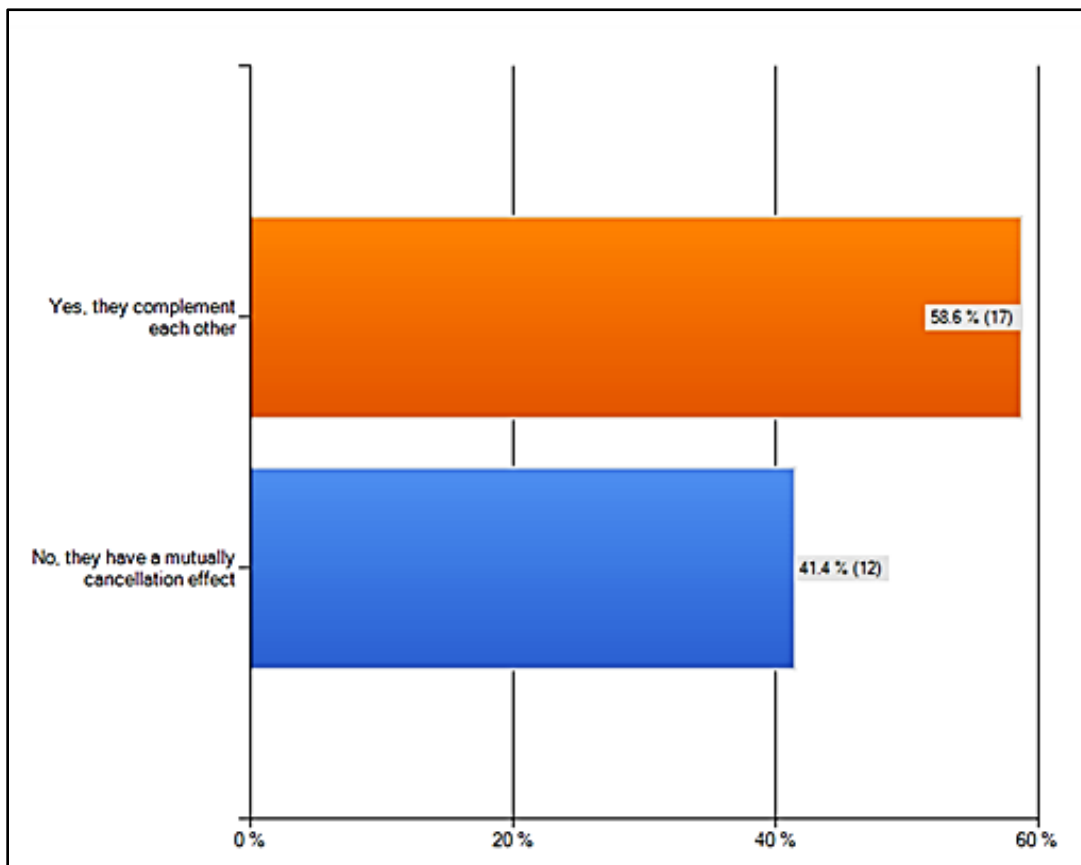


Fig 8.36 Percentage Rating for Numerous Icons in a City

8.3.1.7 Architecture for People – Creating New Paradigms

In the seventh part of the interview the questions address the peoples dimension in architecture. It is how architecture interacts with people and how it interprets their wishes and yearnings. Holford (2004) highlights that architecture grows out of a sense of responsibility, sense of values and the importance of relating to the community. The designers conscious and sensitive to this dimension of architecture thus stated that they try to make buildings and spaces that inspire people, move people, which get a reaction. Not just to get a reaction, but to get a positive reaction, hopefully, a place that they like to be in. This is architecture for people. Johnson (1995) further adds that architecture can influence the world. It can make you a better person if you are surrounded by good architecture. This clearly indicates that the public realm in architecture is an important component. The question addresses in the interview was that as an architect what kind of architecture would the designer rely on to create successful iconic projects. It was strongly agreed by 90% of the respondents that they would rely on people to create new paradigms and redefine them, with only a 20% relying on the scientific method to create the icons in Fig 8.37. Thus, again the decision of a project being awarded an iconic status relies primarily on people.

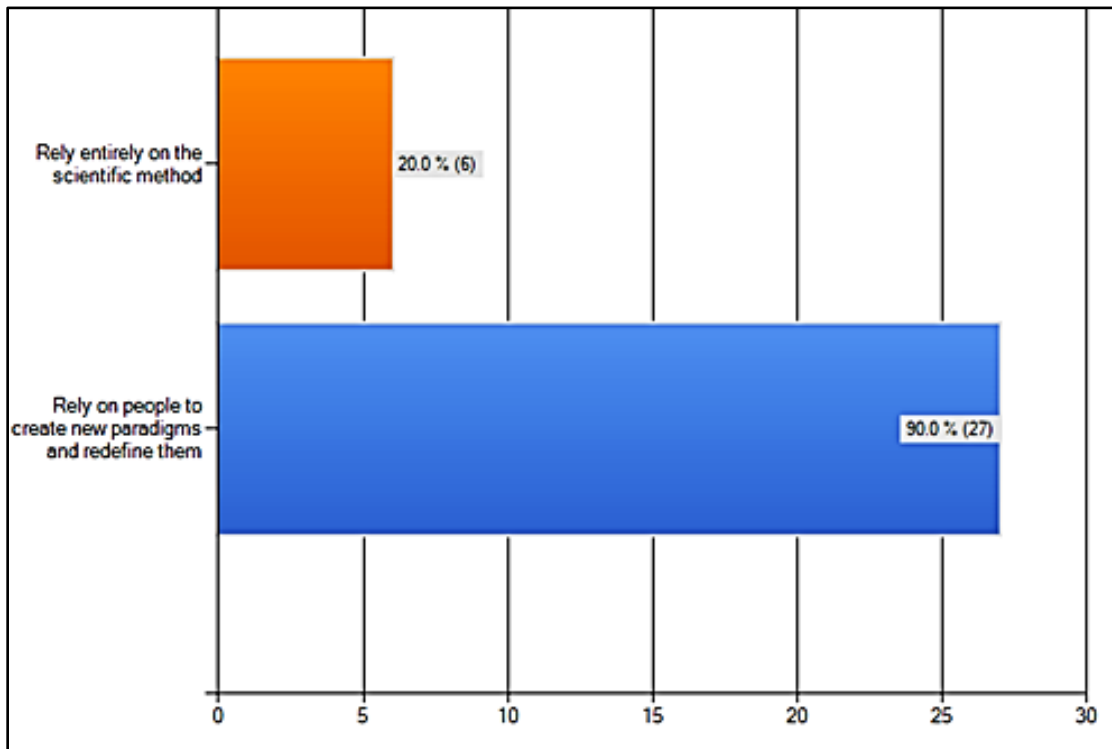


Fig 8.37 Percentage Rating for New Paradigms in Architecture by People

8.3.1.8 User Experience in Architecture - Sense of Place and Identity

In the eight part of the interview explores the importance of place because the very first impression comes from the place because we also have the human climate. Thus there exists a fascinating and spiritual quality, the lyricism in architecture that contributes to the sense of place. Most buildings lack this element because the soul of the building is missing. Holl (2000) highlights that he wants to live by inspiration and concretize inspiration in space and light. Architecture can be a gift left for others to enjoy – architecture together with landscape can form a special reality – a special place, a place that is alive – inspires alive. Though the classification exists between a visual icon and experiential icon, experience emerges as a distinct component in the iconic landscape defining the qualities of the icon and its staying power. Fig 8.38 clearly indicates that most of the respondents at a high 82% rate experience of the user very important in addition to the quality of recognizability of the icon. This experience in turn contributes to the sense of place which has a compounded effect on creating the much desired sense of identity.

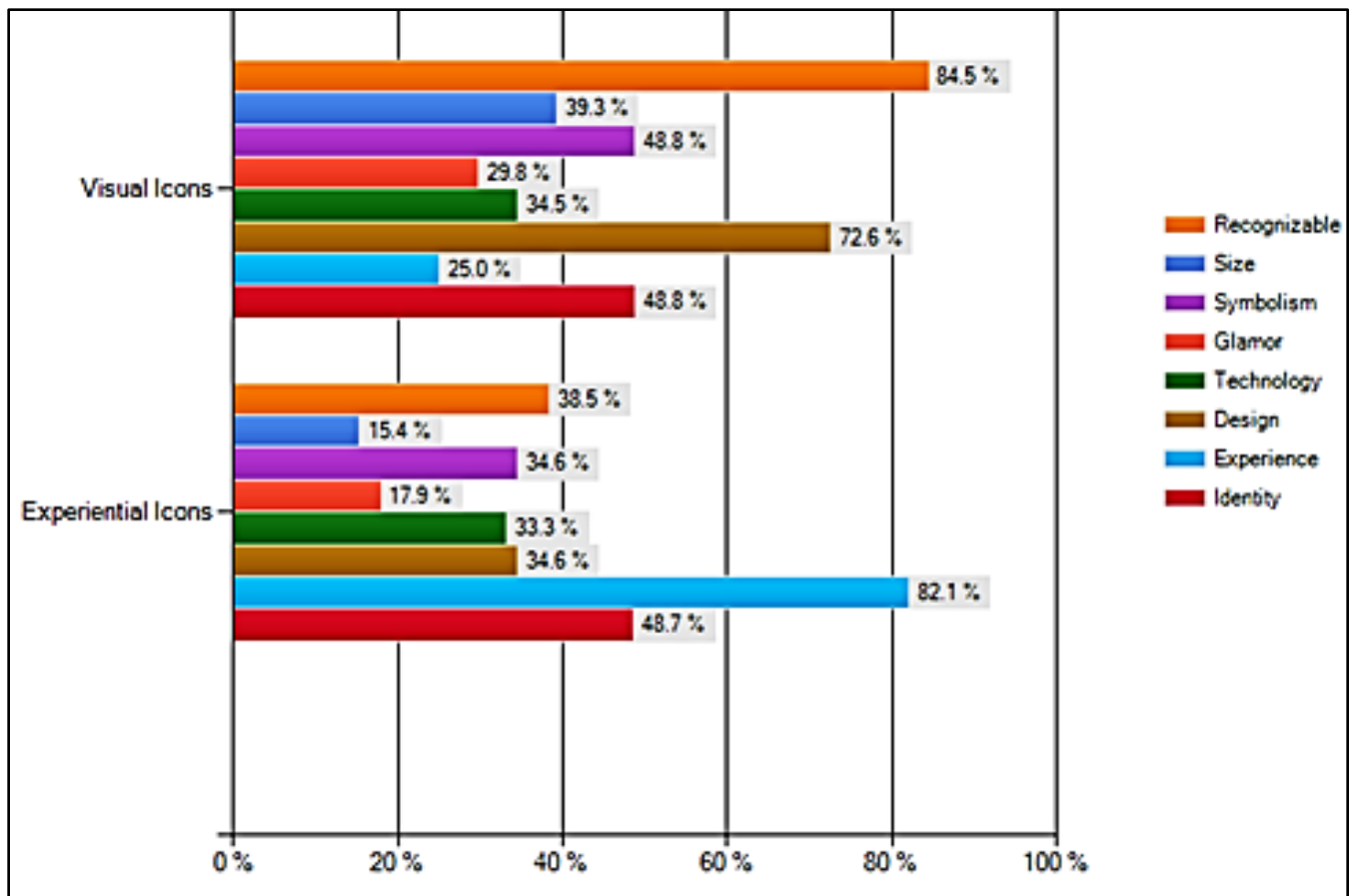


Fig 8.38 Percentage Rating for User Experience in Icons

8.3.1.9 Environmental and Social Sustainability of Architecture

The ninth part of the interview addresses the designers concerns about environmental and social sustainability in buildings of Dubai. In Dubai most strongly agreed that the sustainability issues are not appropriately addressed and it is not a surprise that Dubai has the largest carbon footprint in the world today. Most of the buildings are being designed by architects foreign to this land and its people and are not always equipped to design environmentally and socially relevant architecture. Bennett (2001) argues that this balance between the poetry of architecture and its green engineering is crucial. As indicated in the results below in Fig 8.39 most of the iconic and landmark projects in Dubai are primarily not environmentally and socially sustainable as is reflected by most of the respondents strongly or slightly agreeing to this aspect of iconic building in Dubai. Not only is this a result of the contextual relevance becoming redundant in view of international architecture taking precedence over the local conditions, culture and values of its people but also an ignorance towards an understanding that the resources available are limited and thus their judicious use is required by architects and designers. Billions are spent in constructing these icons and then an unreasonable use of energy and environmental resources to maintain and run them.

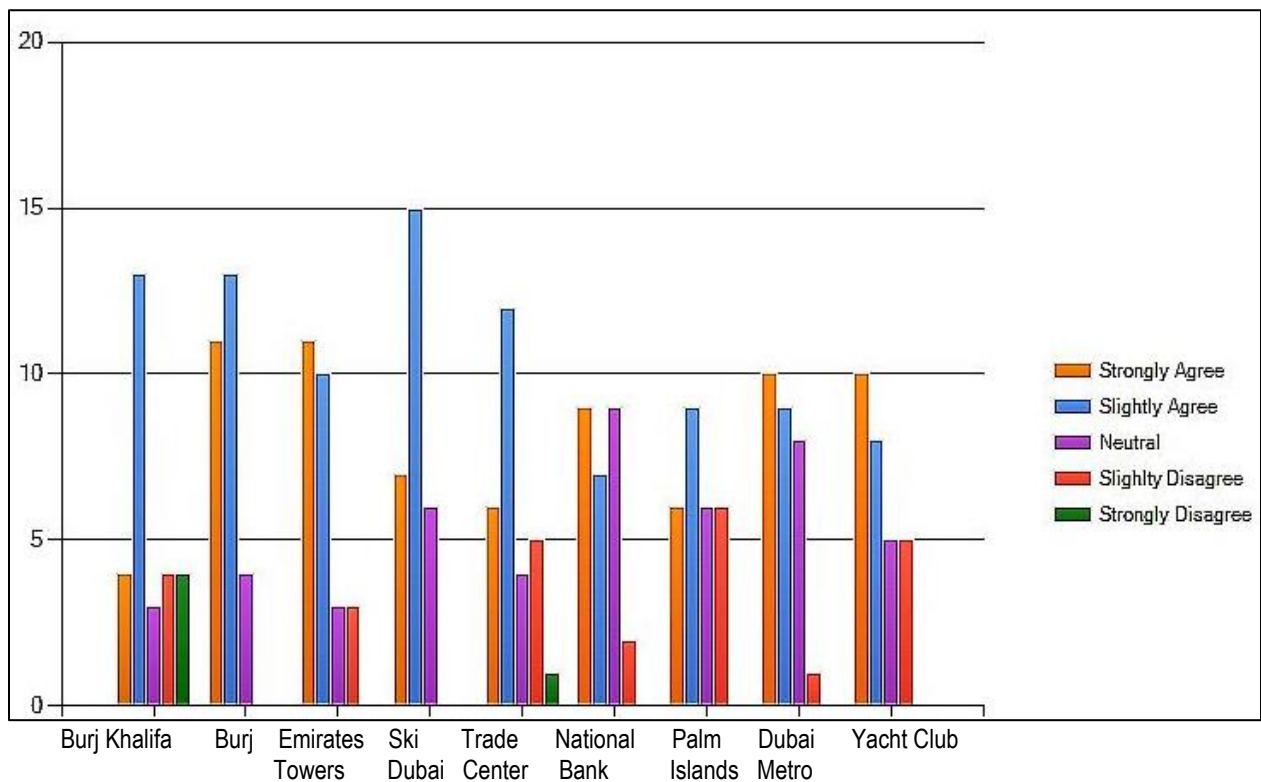


Fig 8.39 Poor Environmental and Social Sustainability of Icons in Dubai

8.3.2 Interviews with Decision Makers and Real Estate Developers

The second part of the interview is with the decision makers and these include clients, real estate developers, government agencies and financiers. These are professionals at decision making positions in the society. The government authorities that were a part of the interview series were Dubai municipality, roads and transport authority (RTA), real estate developers Emmar, Nakheel, Dubai properties and Sama Dubai. For this category of decision makers a total of nine interviews of varying content were conducted locally in Dubai over a period of one year. The content and duration of these interviews varied as per the availability and accessibility of the interviewee.

8.3.2.1 Vision of Dubai

The architect of Dubai His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice-President and Prime Minister of the UAE vision has transformed Dubai into an enviable city, which nations around the world compete to replicate. An astute statesman and a visionary leader who wants the UAE to be number one in everything: education, health and housing. Dubai's value system is all about changing people's lives for the better through smart capitalism, willpower and positive energy. From establishing the Burj Al Arab to bringing designer brands such as Armani Hotels and Resorts and Palazzo Versace to Dubai. Clearly, Sheikh Mohammed's vision is driving the growth of Dubai even in difficult times. Eng. Hussain Nasser Lootah, Director General of Dubai Municipality, said that the first and foremost tasks of the Municipality is to work for achieving the vision of the Government of Dubai and to serve the vital interests based on the preparation and implementation of strategic plans for comprehensive development at the level of the Emirate of Dubai, as it is a department that provides services to members of the community and works to create an excellent city that provides the essence of success and comfort of living. The plan, 'Dubai: Where The Future Begins', sets out an approach to sustain the level of growth of the Emirate's economy - which has been developing rapidly during the past six years - with a compound annual growth rate (CAGR) of 13%. Sheikh Mohammad has outlined a vision to raise the per capita gross domestic product of Dubai from US\$31,000 to US\$44,000 by 2015. In a television interview recently, Sheikh Mohammed said: 'We are back. Of course we are back. This is a challenge. Life would be boring if there's no challenge'. The vision of the rulers thus stays intact, and they are moving ahead in spite of the economic downturn.

Sheikh Mohammad (2000) told London's Sunday Telegraph newspaper: 'I have a vision. I look to the future, 20, 30 years. I learnt that from my father, Shaikh Rashid. He is the true father of modern Dubai. I follow his example. He would rise early and go alone to watch what was happening on each of his projects. I do the same. I watch. I read faces. I take decisions and I move fast - full throttle'. And he quotes, 'Our vision is that we become one of the best governments in providing quality services, nurturing creative minds, building national talent, innovating solutions and adopting international best practices.'. Sheikh Mohammed's vision in this regard was summed up by his saying: 'Government is not authority against people. It is an authority to serve the people. Therefore, the government's success is measured by the satisfaction of the people '.

8.3.2.2 Culturally Relevant Open Public Spaces

In this part of the interview, questions addressing the vision of Dubai which is to serve people as outlined above are addressed. Public spaces that are culturally relevant are an integral part of the public realm. The government authorities acknowledged that there was indeed a greater need for open public spaces. Lootah (2012) added that Dubai Municipality has in the past conducted some public opinion polls, analysis and studies to monitor the requirements of the residents of the Emirate of Dubai for residential parks and pond parks and community squares, pointing out that the Municipality accomplishes comprehensive coverage of the services that the community looks forward to the scope of the Emirate of Dubai according to the results of these surveys, analysis and studies. The intention is definitely there but how much is indeed achieved is reflected in the questionnaires to the public. Lootah (2012) said that the Municipality currently oversees the study and implementation of many recreational areas and landscaping projects in order to provide better services to the residents of these areas, including neighborhood parks, public squares in general, and pond parks in particular, because it is the natural outlet for the population of the Emirate in all categories of citizens or residents and a safe place for children to practice many activities through the use of park facilities in addition to shaded places to sit. But there is no denying that many parks have been provided with rubberized jogging tracks for doing healthy and enjoyable exercises. Thus the efforts are ongoing and the awareness to the need is very obviously there but it is an ongoing process wherein the needs of the society in Dubai need to be addressed from their perspective. Because the results clearly indicate that community spaces are suffering at the hands of real estate developers as indicated in Fig 8.40 below.

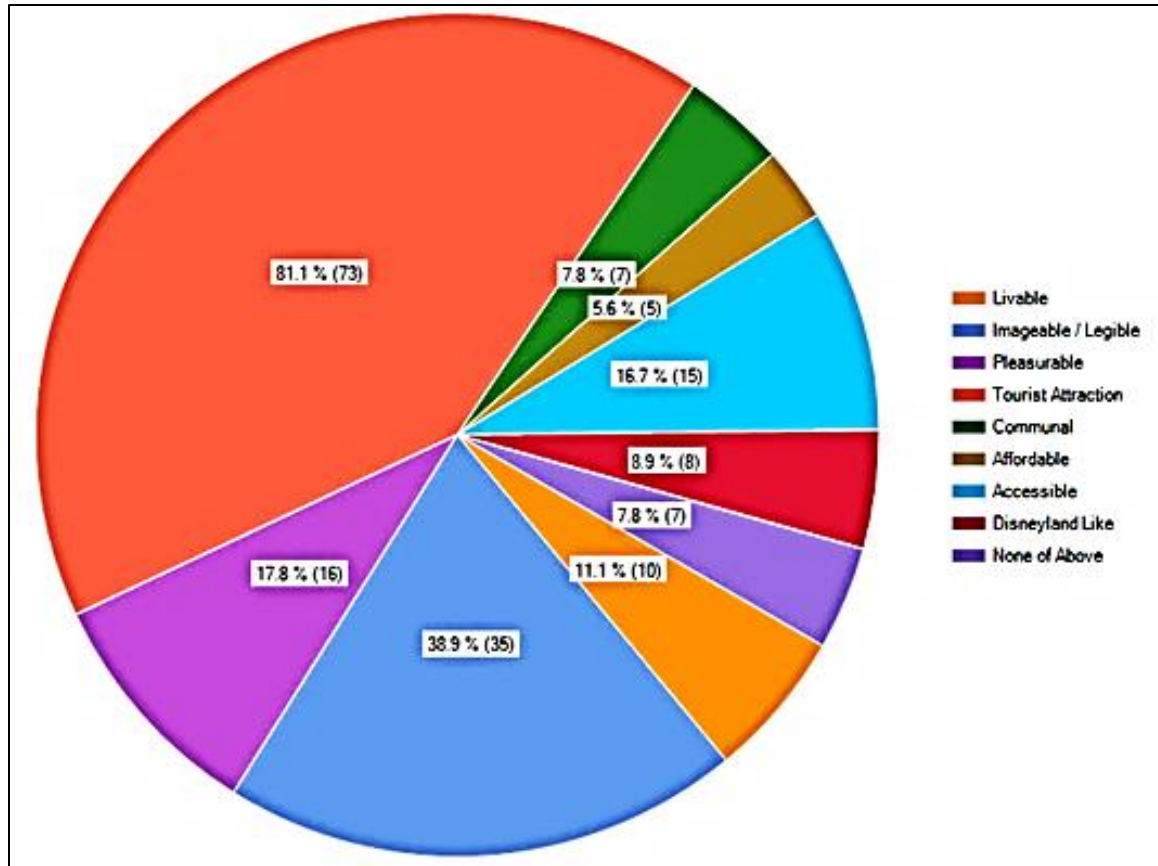


Fig 8.40 Communal Open Spaces in Dubai

8.3.2.3 Environmental Conservation in Dubai

In this part of the interview issues related to the environment and the built environs impact on it were discussed to evaluate the future policies Hussein (2012) pointed the Municipality's was taking up the initiative of green roofs during the Green Dubai Forum held recently. This project is being applied on the roofs of Municipality buildings to measure and see the positive impact. The Director General of Dubai Municipality also pointed out that this project was launched to coincide with the application of the criteria for Green buildings law in Dubai under the guidance of His Highness Sheikh Mohammed. Thus there is clearly awareness within the government departments. Lootah (2012) further highlighted that the Municipality had decided to apply this idea in the area of environmental conservation, reducing of temperature and purification air from pollutants. The Director General also pointed about the Municipality's care in applying its strategic plan for 2007 - 2011, which is in line with the strategic plan of the Government of Dubai for 2015, especially in the area of development of the plan's urban and aesthetic characteristics, and the provision of green

spaces for the population of the Emirate of Dubai as the Strategic Plan of Dubai Municipality aims to raise the per capita green area to 23.4 square meters, and raise the ratio of the area planted in urban areas in Dubai by 3.15% by the end of 2011.

The government agencies are encouraging proposals by designers with the environmental component taking the foremost importance. In this proposal the architect Wark (2010) carved a linear green space out of very dense urban form. The design of these green spaces is very simple and contains few elements. This is intentional and designed to highlight the feeling of spaciousness and simplicity. The image below in Fig 8.41 is a proposal for an urban precinct in Dubai by Verdaus in collaboration with Hopkins architects. The design of the public realm in Fig 8.55 is an exercise in understanding scale. Lack of community and public access to safe open and green space is a critical area of concern for urban residents in Dubai and this is a welcome initiative by the government organizations. These open spaces provide recreational areas for residents and helps to enhance the beauty and environmental quality of neighborhoods.

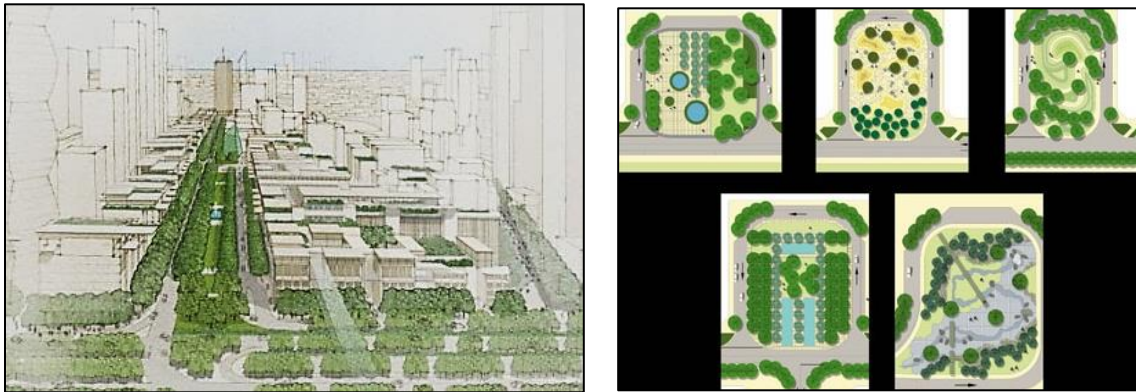


Fig 8.41 Open Public Spaces - Green Lungs of Dubai, (Verdaus, 2011)

8.3.2.4 Heritage Conservation and Identity in Dubai

This part of the interview addresses if it is possible to hold on to the bygone era or has Dubai and other International cities the world over embarked on an era of obsolete cultural discreetness or if a cultural continuity can be maintained. This obsolete cultural discreetness challenges the entire premise of identity and people's strong associations with it. Without the appropriate associations and meanings it is difficult for people to claim and feel the sense of community and brotherhood so prevalent in the bygone era.

While 54 buildings in Bur Dubai have been protected and restored, there remain hundreds of other historical structures across the country at risk of damage or demolition, says Bukhash (2012), the chairman of the UAE Architectural Heritage Society. While local regulations in Dubai, Sharjah and Abu Dhabi have provided protection for historical buildings, a federal law has yet to be passed, leaving buildings in other parts of the country vulnerable. The Architectural Heritage Society estimates that of the approximately 2,800 historical buildings it has identified as being in need of protection, one or two are damaged or demolished every week - about four percent of the structures each year - showing that the need is pressing. The sites identified as needing protection are mostly concentrated in four emirates, with about 500 in Abu Dhabi, 690 in Dubai, 600 in Sharjah and 700 in Ras al Khaimah. Fujairah has 300 or so, and Ajman and Umm al Qaiwain have 50 each.

While the UAE has become known for its modern architecture, particularly the Dubai skyline and its towering Burj Khalifa, there are many historical and archaeological sites and buildings of note across the country. Al Bidya Mosque in Fujairah dates from the 15th century and Al Fahidi fort in Dubai was built in 1799. Many traditional Emirati buildings have been influenced by the architecture of places such as southern Iran, Oman, East Africa and the Indian subcontinent. The UAE Architectural Heritage Society was established as a non-profit organisation in 2003. Bastaki (2011) who was among the society's founding members and serves on its board believes protecting historical buildings is linked to preserving national identity. 'It's about preserving memories of the area and the history'. There is a very urgent need for a federal law because of all of the development happening, which has affected architectural heritage. The goal is to protect as much of the archaeological and architectural heritage as possible for our coming generations. Bukhash (2012) argues that otherwise it will fade away. 'You cannot buy history with money. If it's erased, you can't bring it back.' According to Bukhash (2012), identity is something that is unfortunately lacking in Dubai, the worst type of feeling that you are a stranger in your own country. This is the common sentiment of most of the working professionals in the Emirates. Though they are riding the wave of success in Dubai, it has come with a price. The price of feeling lost in one's own country and struggling to find meaning in all the tremendous growth that is taking place, wherein the younger generations are proud to be international citizens of Dubai. These historic symbols are losing their relevance in peoples mind as indicated in Fig 8.42 below.

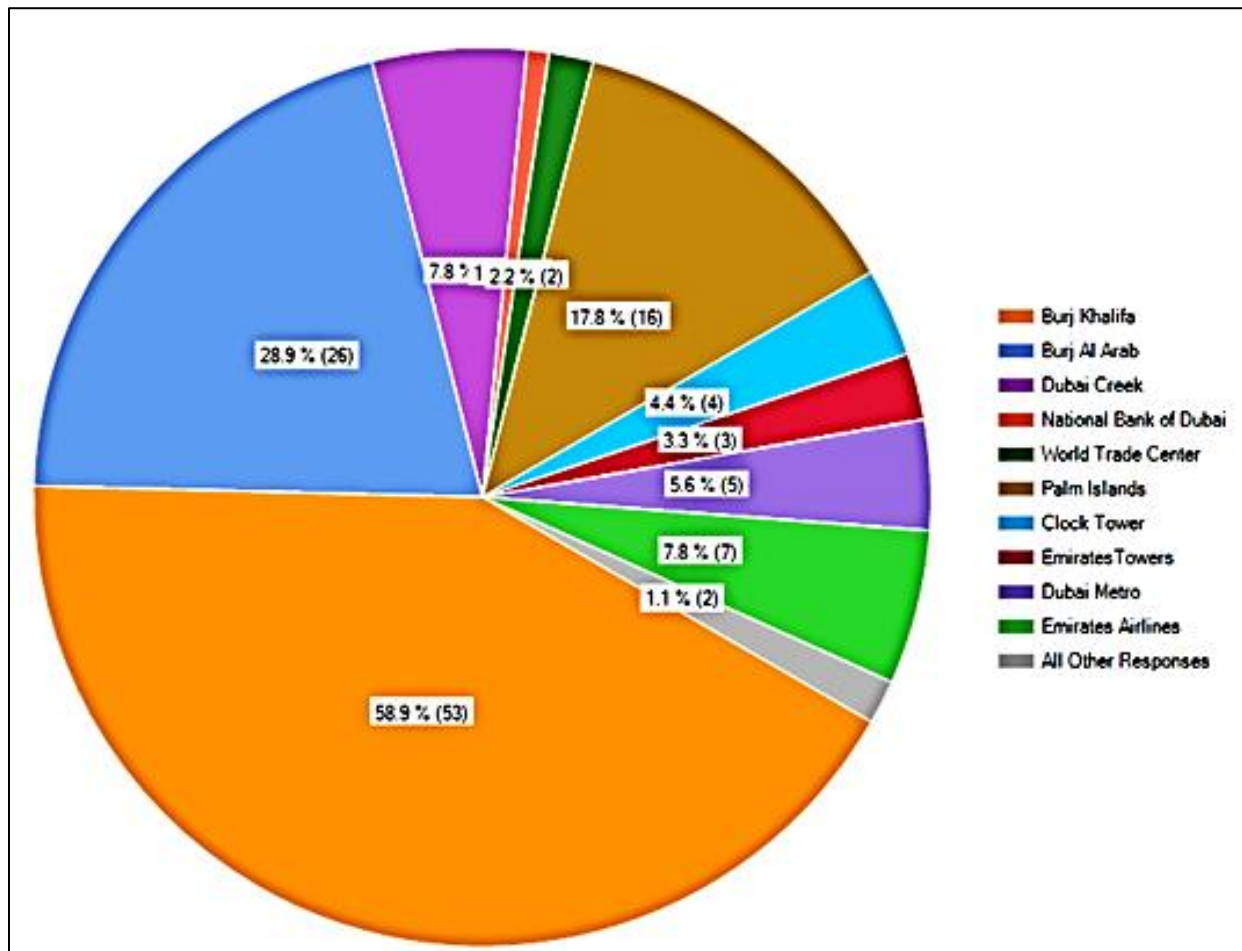


Fig 8.42 Historic Symbols hold no Relevance in Dubai

8.3.2.5 Sustainable Architecture in Dubai

This part of the interview highlights the aspects of sustainable architecture in Dubai and considerations for both the traditional architecture and modern needs. A lot of architects are working on developing suitable architecture for the Gulf region. Momin (2011) argues that it is important that with all that we call green architecture and sustainable architecture, that buildings should be suitable for the climate. We have sun 365 days a year so we should be exploring solar and natural lighting, and six months of the year we can use natural ventilation. Not that it was only the architects of the past that experimented with new ways of dealing with the climate; contemporary designers too are making some headway. The best of these projects, however, are those where scientists, engineers, architects and other experts work together to come up with real green solutions.

Abu Dhabi is doing a lot of work with Masdar and so on with sustainable architecture. Many buildings in Dubai are coming up too. Madinat Jumeirah, some of the resorts like the Banyan Tree in Ras Al Khaimah, or Qasr Al Sarab in Liwa. But Mohammad (2011) highlights that it is not too early to say to the world that the Dubai narrative is all about changing people's lives for the better through smart capitalism, willpower and positive energy. But definitely a sensitivity and understanding of the resources available around the globe need to be addressed in addition to the growth that Dubai is experiencing.

8.3.2.6 Architecture and its Identity in Dubai

One of the obstacles facing architecture in the UAE could be the influx of international architects who do not know much about the culture or climate of the area and it is this aspect that is highlighted in this part of the interview. Architecture is the mirror of the civilizations that have existed for more than 8,000-9,000 years. With the mix of architects coming from different parts of the world – they come to the area, they do not know anything about the culture or the climate, they bring some architecture from their own countries and apply it here. This is happening because many of the clients seek instant credibility and co-opt an aesthetic that worked somewhere else, believing that if it worked in another world-class location, it should work here, and instantaneously make the surrounding environs of the same caliber. Thus the problem with this international mix of architects is the loss of identity when it comes to architecture. Architecture should give the identity for the place itself. If you go to Sheikh Zayed Road and see these towers, you do not know whether you are in New York, or London or Tokyo.

Reid (2010), an architect and professor agrees stating, 'I can imagine that many architects become order-takers out of necessity and ease. If you look around, most of the built environment can be attributable to some other place, which is a missed opportunity for the region to create an aesthetic and vernacular all of their own'. This is where the entire premise of buildings and their environs belonging to the place with appropriate contextual relevance arises. As results have previously too indicated is a component that is missing in the iconic designs of Dubai. Many feel that Dubai is a cautionary tale about what money cannot buy and that is a culture of its own. In his National Day speech, Sheikh Khalifa, the president of the United Arab Emirates (UAE), declared 2008 the year of National Identity. 'One who has no identity has no present, and will have no future', he said.

Emphasizing the need for locals to remain true to their culture's past and take part in defining its future, rather than becoming subsumed into the 80% expatriate population and losing their tribal, Islamic heritage. He declared that anyone without a strong sense of identity would be 'destined to remain in obscurity'. This is a constant challenge faced by the responsible decision making authorities struggling with the issue of stupendous growth but at the cost of losing identity as indicated in Fig 8.43 below.

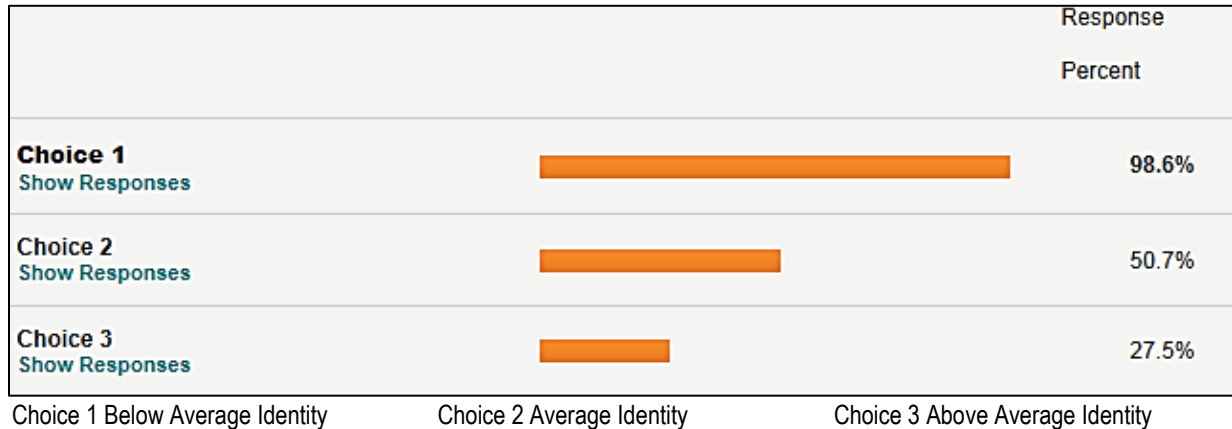


Fig 8.43 Architecture and Associated Contribution to Identity in Dubai

8.3.2.7 Role of Real Estate in Shaping Dubai

Real estate has had the most significant contribution to Dubai in supporting the city's social and economic growth through the creation of prime real estate assets that add to the civic pride of the city. This part of the interviews with the real estate developers addresses the aspects of their operations, development of the real estate sector and community enhancement vision. Alabbar (2012) Chairman of Emaar Properties, highlights that they as a real estate agency attempt to provide the residents of our integrated communities with a sense of belonging, creating thousands of new jobs across the property, hospitality, and leisure segments, as well as in shopping malls through retail development, thus driving the growth of ancillary industries. Since its inception in 1997, Emaar has been a true partner in Dubai's growth, with the government of Dubai owning over 30% of the equity of the company. The development approach complements the growth outlook of Dubai, and projects have contributed to further strengthening the traditional growth sectors of the Emirate—especially in retail, hospitality, and tourism. This is underlined by strong visitor numbers to the Dubai Mall for instance, which welcomed more than 54 million visitors in 2011, contributing significantly to Dubai's retail sector.

The hospitality business through leisure assets, also complement the city's tourism sector, having recorded robust occupancy levels through 2011. It achieved a 92% occupancy rate in 2012. In the property sector, Emaar brought a new dynamic to the city by pioneering the concept of integrated lifestyle communities. Since 2001 more than 33,500 residential units have been handed over that are today part of established and sought-after integrated lifestyle communities. A highlight of Emaar's approach to developing integrated lifestyle destinations is Downtown Dubai, a 500-acre mega-project described as 'The Center of Now.' As the results below indicate the tourism sector has had a tremendous boost through all the real estate developments that have taken place in Dubai as indicated in the table below.

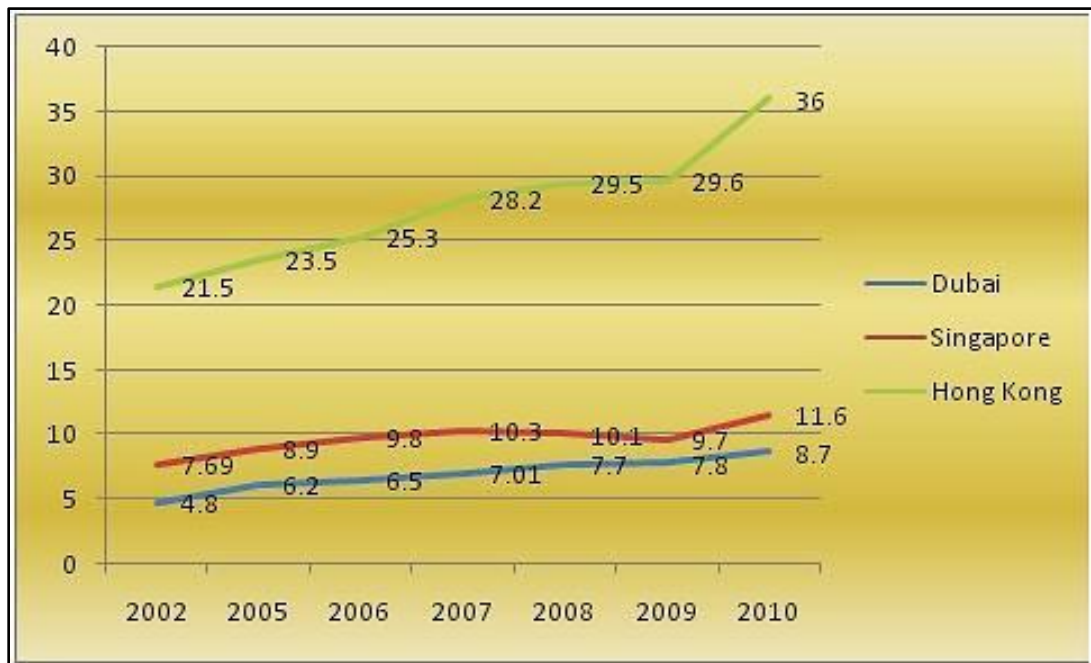


Fig 8.44 Annual Arrival of Tourists in Millions, (Dubai tourism, 2010)

8.3.2.8 Dubai at Present after the Economic Downturn

Some of Dubai's biggest companies needed state-funded bail-outs in 2012. The extent of Dubai's financial crisis has been laid bare after the Arab state revealed that 217 property transactions were axed or put on hold in the wake of the troubles hitting the country. But the year 2012 has shown some very promising signs already, including positive numbers on corporate income, trade and tourism front, as well as a huge improvement in investor sentiment.

As evidenced from the stock market index and property prices in the Emirate. For all practical purposes, Dubai's economy, diversified as it is, is powered by a number of sectors, including (in no particular order) real estate, logistics, trade, tourism, manufacturing and the financial services sector. Castillo (2011) on a positive note commented that, 'this year, we will also roll out our new value creation strategy for our stakeholders, taking into account current market realities, the evolution of new markets, and potential growth opportunities to drive tangible value-creation propositions. Our outlook for the year and for the property sector is robust, as highlighted by our new project launches and our focus on further strengthening our retail and hospitality and leisure businesses'. Developing recurring revenue streams that add to the long-term value of our stakeholders has been a key pillar of our development strategy. This is reflected in revenue model; in 2008, 90% of our revenues were accounted for by Dubai-based property developments, and the rest came from leasing and hospitality. In 2011, 41% of our revenues were from the recurring streams of shopping malls and retail and hospitality, 22% from our international operations, and the rest from Dubai real estate operations. Today, recurring rental revenue generates assets of over six million square feet, and 12 hotels and resorts offering over 1,870 rooms. Thus though many projects were stalled but the overall outlook is positive and the market seems to be promising. As the results indicate below that the Dubai Financial Market General Index increased by 6.1% to 1435.7 points at the end of January 2012, compared to 1353.4 points at the end of December 2011

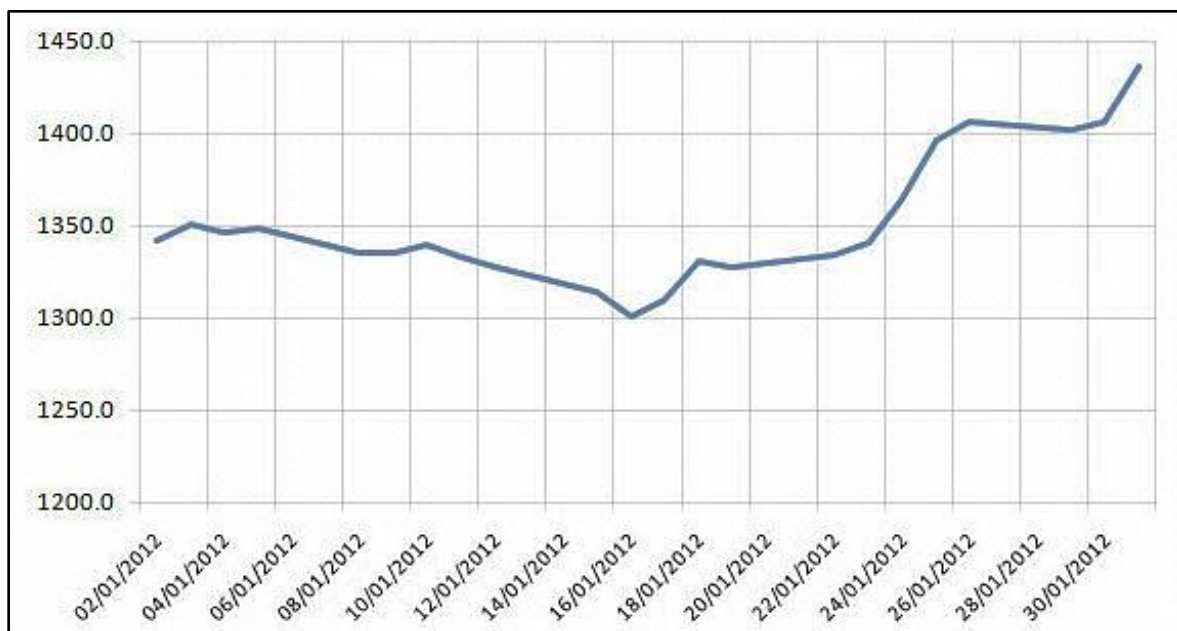


Fig 8.45 The Dubai Financial Market General Index, (DCC, 2010)

8.3.3 Interviews with Experts

The third part of the interview was addressed to specialist and experts such as psychologists, community welfare, journalists, critics and social agencies. This part focusses on the opinions of experts from various fields and their reflections on people's lives and how the cities impact people, especially cities that have undergone tremendous growth in a very short period of time. These are experts who observe or are directly involved with the community and serving it for the betterment of society. Their views are very generic and do not necessarily relate to the architectural dimensions of this research, but more inclined towards the people dimension. For this third category of experts a total of seven interviews were conducted locally in Dubai and also with the international fraternity visiting Dubai for various events. The interviewees were selected on the basis of their expertise and involvement with the community.

8.3.3.1 Pedestrian-Scaled Outdoor Public Spaces

In this section of the interview the interviewees reflected on the important aspect of spaces in the public realm that are an inherent part of the community wellbeing. Dubai is frequently described as a city without character, lacking identity and some have even questioned whether it is a real city to begin with. Yet there is meaning and identity in the cities public spaces that are mostly frequented by its low income population who add character to these spaces though most of it is fleeting and transitory. Kelbaugh (2010) reflects that, 'as globalization neuters local cultural differences and identities, the traditional Arab notions and configurations of the public realm and the urban circulation network have dramatically given way to Western modernist models in Dubai, the commercial and transportation hub of the Middle East. The American superhighway and the LeCorbusian superblock have joined with the European roundabout to make for both difficult vehicular and pedestrian circulation, with a dearth of popular, pedestrian-scaled outdoor public spaces and with a shadow private transit system for its large foreign labor force, as well as continuing tribal hierarchies and a pervasive mobile phone and email culture'. If more people are destined to live in towering high-rise apartments, greater importance must be placed on the spaces in between. Families living in blocks of flats rather than villas or townhouses have limited access to outdoor space, so the alleyways, parks, squares, patios and pavements that surround them - the public realm - take on a more significant role that should help to create a sense of community. Experts indicate that too much emphasis has been placed on what buildings look like, on their façades.

As a result, the public realm has been neglected. The effect on the city is that people are able only to live in the city, not to truly inhabit it. Streets and pavements become a means to an end, never destinations in themselves. You need to be able to experience casual activity in a public landscape. Katodrytis (2011) highlights that if planners do not see the city as a dynamic field of interaction; the city will not work entirely as a social space. Comparing rapidly expanding cities such as Abu Dhabi and Dubai with established places such as Paris may not be fair, but vibrant streets like the Champs-Élysées are destinations for pedestrians, not just for shoppers. The street's wide pavements, the old trees that line it, the numerous benches, cafes with patios and shops amount to it being more than a way to move through the city. The Champs-Élysées has become a place - not just a street - where people want to be. Thus Dubai needs to do more to create urban spaces like that.

Wagner (2010) from Dubai-based DXB-Lab, says all hope should not be lost. Both Abu Dhabi and Dubai are still early enough in their modernization to develop vibrant public realms. As a pedestrian, you can only move so far. Once distances become too great you require other means of transportation. One solution would be to give the city a chance to grow on a pedestrian scale. The way to accomplish that is to employ infill programs - a means of reinvigorating underused urban space, usually by creating small businesses and outdoor recreation centers and rehabilitating historic buildings for new uses. Such change must come from the authorities and large-scale developers. How pedestrians interact with the urban landscape is predictable. People will naturally seek a short cut when walking. That happens organically, though the built environment has to be conducive to it. There needs to be an understanding that even though rigid planning may seem to be the key, it can easily backfire and kill the basic idea of a city by being too limiting.

While the authorities have a responsibility to direct development, architects are largely to blame for seeing their projects in a vacuum. There is a tendency among architects to see their buildings as a self-preferential expression of themselves, without a wider context. There needs to be a collective awareness that makes the city relate to what happens on the ground. Many of Dubai's skyscrapers relate more to the sky than to the street.

Coulaud (2010), a spokesman for the Abu Dhabi Urban Planning Council, says that under the Abu Dhabi Plan 2030, communal space is given as much priority as individual buildings, with additional park space and gardens included in the plans. The trouble with top-down creation of communal space is that it does not allow for the organic evolution of an area to meet the needs of the people who use it in Fig 8.46. The alleys behind Dubai's gold souq are the city's most successful area. It is not beautiful; it's dirty, unpredictable, messy, but it is interesting. The area has been allowed the time to change with the spontaneous will of the people. It feels like a real culture. When you're there, you feel like you are participating in real public space. Thus despite many iconic, ambitious and, perhaps, visionary developments, the modern part of Dubai has almost no successful public spaces. As is usually the case, the major limiting factor was the city's nearly total automobile dependence. The city lacks the smaller, more distributed and diverse destinations of a more organically developed city, and that is exactly what people desire in Fig 8.47. As with most globally oriented cities, Dubai contains a hidden city, which has the most successful public spaces and is good examples in 'placemaking.'



Fig 8.46 Dearth of Public Spaces in Dubai, (Seth, 2010)



Fig 8.47 Non – Iconic Places, (Ken, 2010)

8.3.3.2 Dubai and Its Construction Workers

This part of the interview highlights the issues related to the construction workers in Dubai. Social welfare agencies and psychologists expressed a dire need to address the problems of these workers. As the United Arab Emirates experienced one of the world's largest construction booms, the government largely failed to stop employers from seriously abusing the rights of the country's half million migrant construction workers, Human Rights Watch said.

Based on extensive interviews with workers, government officials and business representatives, serious abuses of construction workers by employers in the UAE were discovered. These abuses include unpaid or extremely low wages, several years of indebtedness to recruitment agencies for fees that UAE law says only employers should pay, the withholding of employees' passports, and hazardous working conditions that result in apparently high rates of death and injury. Capitalism does at times claim casualties and create classes and has a very huge impact on the ordinary people of Dubai.

Malik (2010) argues that, psychologically, these workers are isolated and alienated; practically, they are trapped by sponsorship laws in the UAE, and in debt to agents back home. Such economies have developed so rapidly those social and civic attitudes have not kept pace, and the sponsorship system is open to abuse and still victimizes migrant workers throughout the Gulf. This is a common sentiment expressed by most that are aware of the conditions of the construction workers. Both the local and international agencies are doing their best to protect the rights of these people and many regulations are in place for the same. Shashikalawere (2011), a doctor and community volunteer expressed that most of these workers are stranded in labor camps without electricity or running water for months on end after their Dubai-based employers closed, but it is not only the unemployed who are suffering. The Emirate's financial woes, which led to the cancellation of hundreds of building projects, have left contractors unable to pay the workers they have kept on. But the need is for enforcement of the regulations passed by government agencies.



Fig 8.48 Construction Workers,(Seth, 2009)



Fig 8.49 Labour Camps, (Gulf News, 2010)

8.3.3.3 Identity and Sense of Belonging in Dubai

This section of the interview addresses the aspect of identity and highlights the issue of the sense of belonging in Dubai. Various experts reflected on this issue that is more relevant in the changing economies and populace of our times. Sheikh Nahyan (2002) stated, 'he who has no identity, does not exist in the present and has no place in the future'. Identity is a system of social and moral values associated with the lifestyle of the people in the past, present and future. The experts reflected on a system that is founded on invoking the essence of the people's existence and analyzes the factors behind its survival, in order to preserve its existence in the face of the challenges of dispersion, extinction, disintegration and demise. This can be achieved through strengthening the fundamental concepts of belonging, citizenship, work and productive initiatives. In developing the identity it is an issue of national, religious, past, future, collective and individual commitment to the cultural values, customs, traditions, language, dialect, doctrine and faith of the nation. The development of the identity can be created with tools that consist of religion, education, family education, leadership, media and arts. This then promotes the sense of allegiance and belonging to the country, by preserving the cultural heritage, activating the cultural movement in the Emirates and highlighting Emirati creativity, locally, regionally and globally. Aim is the consolidation of the sense of belonging to the homeland and enshrining the sense of social responsibility at all levels. As the results indicate in Fig 8.14 indicate after group discussions most experts clearly indicated that a lack of a sense of belonging was the reason for the community as a whole not thriving as much as the other people oriented cities in the world, and limited socially responsible opportunities for interaction between the community and the city (Farook, 2010).

	High Cost of Living	Traffic	Desert / Weather	Conservative	Lack of Open Spaces	No Sense of Belonging
First reason	51.7% (15)	6.9% (2)	6.9% (2)	0.0% (0)	0.0% (0)	34.5% (10)
Second Reason	29.6% (8)	7.4% (2)	25.9% (7)	7.4% (2)	3.7% (1)	25.9% (7)
Third Reason	11.5% (3)	3.8% (1)	7.7% (2)	7.7% (2)	30.8% (8)	38.5% (10)

Table 8.14 Lack of Sense of Belonging in Dubai

8.4 Summary

This chapter focused on the analysis and results that was accompanied by the discussion of the research results that entailed the comparison of the theoretical and empirical studies. The chapter was structured into two distinct parts, the questionnaires and interviews. The questionnaires are divided into 4 sections, questionnaires for public, specifically residents and tourists and questionnaires for designers. The interview section consists of three sections; interviews with designers, decision makers and real estate agencies, and experts. The questionnaire for the community in Dubai was divided into four parts and discussed iconism and symbolism and its impact on the city and its people. The first section focused on the general demographic data of the participants, which reflected aspects such as the respondent's age, level of education, income range, ethnic backgrounds and resident's location. The second section of the questionnaire reflected on iconism in general, on the definition of iconic images, their diversity, engaging qualities of these icons, opinions on the icons and who specifically awards an iconic status. The third part of the questionnaire highlights the iconic architecture in Dubai, assessing the visual and experiential icons, the top three visual and experiential icons, the symbol of Dubai and the contribution of this symbol to Dubai and its people. The fourth section addresses symbolism in iconic architecture specifically the symbolism in the icons of Dubai and opinions related to symbols and their purpose.

The remaining three parts of the questionnaire are addresses specifically to the residents, tourists and designers and are an important component of this study. The second part of the questionnaire that focused on the residents highlights four different parts namely, the residents length of stay in Dubai, the sense of communal wellbeing and civic pride, identity and sense of belonging and the hidden treasures of Dubai. The third part is addressed specifically to tourists covering four sections such as Dubai as a tourist destination, expectations of tourists, their purpose of visit and top tourist destinations in Dubai. The fourth part focusses on the designers and construction field experts addressing the designer's perceptions about icons, their reflections on symbolism in architecture, the emerging iconic architecture in Dubai, the good pieces of architecture in Dubai and the design process that leads to architectural freedom or contradictions. The findings and analysis in this chapter leads to the conclusions and the findings that are detailed in the next chapter with the recommendations for various categories.

The other distinct part of the study is the interviews. The interviews are divided into three parts namely, interviews for designers and construction field experts, decision makers and real estate developers and experts. The first section of the interview to designers covered the aspects of signature styles versus meaningful architecture, the creation of livable cities, challenges and demands faced by designers, mixed metaphors in design, and architecture as a product, the dimension of people in architecture, user experience in architecture and issues of the environmental and social sustainability of architecture. The second section of the interview to decision makers and real estate developers addresses the vision of Dubai, open public spaces, environmental and heritage conservation in Dubai, sustainable architecture, architecture and its identity in Dubai and the role of real estate in shaping Dubai and Dubai at present after the economic downturn. The third section of interviews addressed the experts on outdoor public spaces, construction workers and the sense of belonging. The hypothesis is tested and after a complete and comprehensive evaluation and analysis, it is determined that the hypothesis has proven to be true, after testing it against all the various dimensions outlined.

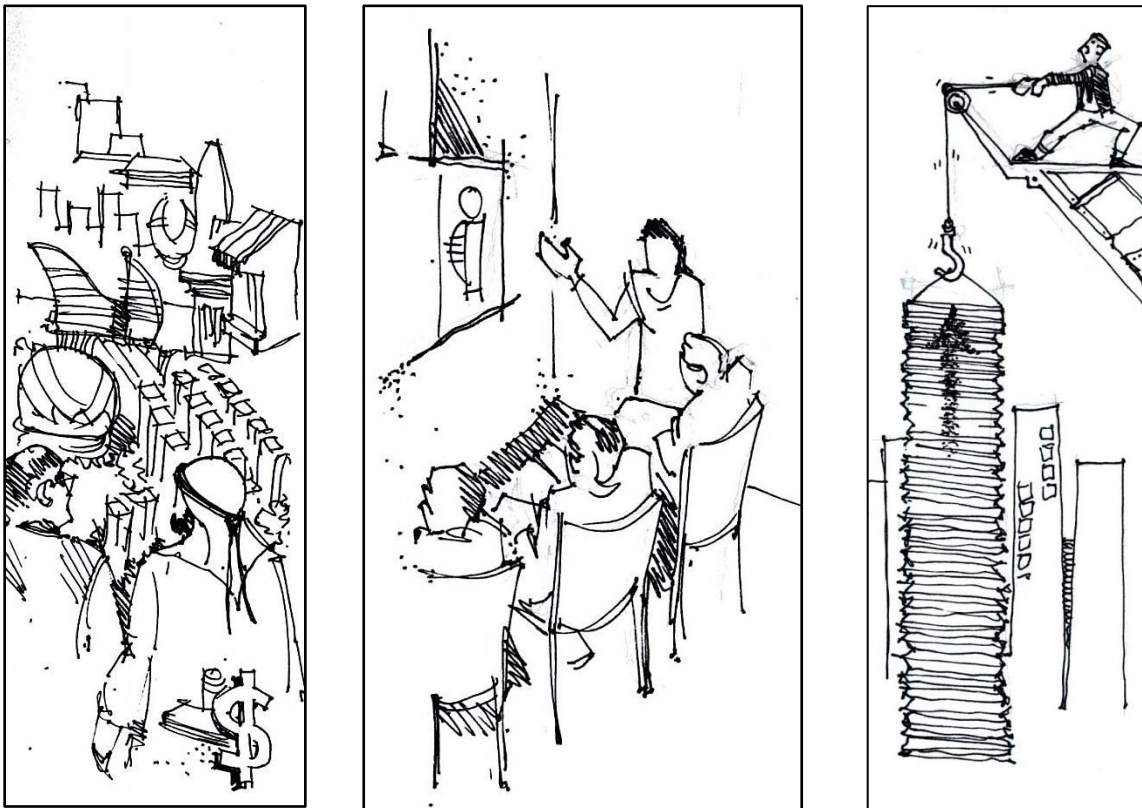


Fig 8.50 Reflections on Results, (Seth, 2012)

Chapter Nine: Conclusions and Recommendations

9.1 Conclusions

This thesis focused on the new symbol of the 21st century- the iconic and to conclude, it is here to stay in this present world of branding. The main aspects of the study are outlined. The literature review was the first section of the study and the theoretical studies were divided into three pivotal areas. The first concentrated on the phenomenon of 'iconism' in the globalized culture of cities today. Further questioning if people do have the right to award a building an iconic status and for them to decide what qualifies as iconic and the various factors that gives it the iconic qualification. Today, a bottle of perfume too could be iconic, if it aids in the marketing campaign of the perfume, soaring the sales. The second focused on the impacts of the icons on the perceptions of people about these icons, through the relevant associations with the symbolism inherent in these icons. Thus some questions about the relevance of these symbols in contributing to the sense of belonging and community well-being arose. The third challenges communities searching for identity complicated by architects looking for symbols that can firmly place the icons into the cities they belong to. So that people can take both ownership metaphorically and feel a sense of pride that then culminates into a sense of national pride. Further discussing various needs of people from their cities and if the present day cities are carefully acknowledging the public realm in the creation of the built environs.

The second section of the thesis concentrated on the empirical domains and was divided into four chapters: research methodology; field work and studies, which focus on the methods, employed in the empirical research and the data collection procedures for the research. The first method of data collection was the questionnaire for the people, designers and tourists which aimed to gather qualitative and quantitative data. In the interviews with the decision makers and experts only majority of the data was based on numbers and indications. Further this was complemented discussing Dubai being in a perpetual state of flux, with its ever changing cultural identity with focus on groups. The locals and residents alike are slowly coming to terms with the idea of globalization and the change that accompanies it. Many are still hesitant in accepting the change and in complete denial that Dubai's bygone days are paving way for the new and the impressive. This is followed by the research analysis and presenting the findings from the perspectives of the common people in cities and the various agencies involved in shaping cities.

There were three issues addressed in this thesis, in terms of investigating the relationship between the three pivots. The phenomenon of iconism is considered the main pivot in this study, as it reflects many aspects such as: branding, image, context, identity, signs and symbols, public realm and sustainability issues. The second focusses on the impacts of icons because this affects the quality of people's lives in cities and their relationship with it. With these two is the inter-related third pivot which is the identity that shapes because of the other two. It is a three- pointed pivotal study, with the aspects of iconism, symbolism and identity co-related to each other. Probably change is inevitable and may be beneficial too; the concept of losing identity and culture can also be replaced with creation of new cultural values that accommodate the diversity of influences. Within this thought process architecture plays a pivotal role, one that architects need to take up as a challenge, further exploring emotional dimensions within this form of art. The ideas are global, but the context primarily local, creating a 'glocal' view. This may result in designers applying an Arabic veneer over global models to root these pieces locally and sometimes a mere reproduction of past convention or may also be a complete rejection of the past. In the process creating traditions, changing lives and times of people within the dynamics of change in a country where not a minute passes without the incessant drumbeat of development. The rapidly changing streets and by-lanes may or may not be completely desirable but overrides quaint juxtapositions that existed. Presently juxtapositions of different faiths and cultures co-exist, intangible and difficult to capture. These overlapping cultural tangents result in cultural tensions of sorts, the irony being that the society plays up with the ideas of plurality at the same time, whilst paying homage to Islamic culture.

9.1.1 Age of Iconism - International Playground of Sorts

This part of the study was divided into five **W's**. The first evaluates **WHY** iconic architecture is here to stay in the competitive societies of today. The reason is that cities are branding themselves, creating their projected image for the world to see through their icons. It is the fastest and most guaranteed way to be on the world map. These icons being sculptural, large scale, grandiose or detailed attain a position of unique eminence in the visual fabric of the city and though not necessarily in the daily lives of people. They may be both spiritually and politically deeply impressive, giving it an aura of invincibility and sense of pride. If it is truly an icon it cements its position as the symbol of for the city and successfully redefines the economics of the city.

But the process of iconic building is mostly egocentric resulting in a commercial branding exercise, without contributing to the social spatial fabric within the city. But the icons as visual drama do not necessarily positively contribute to the well-being of the common man in leaving an imprint, or creating a memory, the impacts being positive and negative. Iconic architecture becomes the mark of a city revealing its physical history with the different layers of the city telling a story of the evolution of the city. As Jencks has rightly said that 'one –liners destroy cities; if there are five in a line they cancel each other'. But these icons definitely increase the marketability of these projects and the cities presence in the International market. There is good and bad iconic architecture, some are very successful creations, jaw dropping results whilst the others may shock one into disbelief at the pathetic state of the creation by the designer. The danger lies in the race for creating these landmarks. This spectre of iconic building is haunting the global village constantly challenging the traditional built form with the expressive landmarks.

Public architecture in the past maintained a hierarchy with a strong relationship to power and meaning. The iconic architecture is a by-product of global cities with a global culture that has no unifying faith. This lack of commonality, unity, that common denominator allows the iconic architecture to prosper and in growing cities it is increasing in volume gaining greater acceptability and popularity. International cities focus is primarily to brand themselves as the place to be, a destination par excellence. This it has achieved with the focus on excess, obsession with architecture and a flagship syndrome. The entire focus is on architecture that is inflated not only in size but also in importance. Thus the successful iconic building is a minimum, with its sensuous materials and mixed metaphors, heightening experience too. Dubai in particular is the city of an emerging skyline, a city of dancing cranes and pirouetting buildings all merged into a display of the unstoppable desire of man to live amongst the clouds. It is time not to be a part of challenging thoughtless consumerism and fake facades of the international cities of today. Most of the respondents especially the designers highlighted that their brief clearly outlined the design to create the architectural shock and awe. The various agencies working in the building of cities too considered the image-building exercise to be of paramount importance in the race to be visible to the outside world. Architecture for them ensures this. Common people as respondents on the other hand did to clearly relate to the phenomenon of iconic building, because it is not inherently a part of their daily lives.

The second investigates **WHAT** defines an icon. Establishing the evaluation criteria for what can qualify as an iconic image. In the present day international societies anything can be iconic from a perfume bottle to a building. The most generic criteria that emerge for establishing an icon are: recognizability, mass appeal, timelessness, culture specific, memorable, challenging, entertaining, and deeply moving and stimulation of senses. Though an icon as a physical entity such as buildings and structures has the most enduring visual appeal, the intangible dimension of icons as emotional attachments is highlighted in the public realm through shared spaces that allow for memorable experiences. Thus, physical dimensions characterize an icon, but more relevant for people are the emotional experiential dimensions in defining the icon. People's associations and understanding of these intangible dimensions of the icon far supersede the tangible dimensions of the icon. In addition to an icon being visually stimulating it must engage all the senses, making the experience memorable.

These experiential icons can produce sensations that go beyond visual stimulation, and more is involved than the eye and even the mind. The whole mind-body seems to be caught up in the process of experiencing and associating with the icon. These icons give participants enough to see but not giving them so much that they have nothing left to do, moving into realms of human and natural philosophy, with multi-dimensional qualities that people intuit and re-interpret exercising a notable impact on the sensory evaluation of each of the iconic building. Thus as much as structures and technology qualify buildings as iconic, experiences, feelings associated with those experiences could be iconic too, an iconic experience and not only iconic buildings. Most of the respondents felt a close association with the experiential icons and are the most eagerly awaited places to visit than the media projected icons, for it is the experiential icons that unfold the real story of the place and its people.

The third part focusses on **WHO** qualifies and awards the iconic status. Primarily we are programmed to see our icons through the media and the cities press. The celebrity architects, celebrity branding, good and bad publicity, media wars all ensure a place in the media thus establishing the status as an icon. The construction game becomes a publicized media event driven by commercial forces. The building design, its process, the architect, the developer all become participants in the much publicized media event around the emerging landmark building.

The architects today are eager to design event buildings routinely. Architectural journalism has long played a very significant role in the approval or disapproval of the Iconic. It is the media that reaches the masses and the worlds beyond the city and country borders. It is the most critical medium in the marketing game. But equally important is the public perception that evolves over time is what the reaction of most of the respondents was. Thus it is not appropriate to award an iconic status through media without the icon first having it stand the test of time and common people. A true icon cannot be a forced landmark, but an opinion generated over time giving people a sense of pride. In this context it is the experiential icons that are memorable and thus are given relevance and meaning by people and not the developers, clients or media.

The fourth part highlights the **WHERE** component of the icon. The aspect of the icon rooted to its context is very important. Today the icons seem to belong to anywhere and have no bearing to the city they are located in. Context driven architecture is the need of the day; an architecture that is rooted in its origin, history and culture. The appropriateness of the nostalgic appeal of heritage and cultural identity as idioms and symbols applied by many designers needs to be reevaluated in light of what is relevant, appropriate and meaningful, so that the shelf life of identity is not reduced to a bare minimum for a limited moment of fame, and at times resulting in a built form that maybe aesthetically haphazard. In a similar context the eye level design takes importance in architecture for people; architecture of human scale, the diversity allows generating interaction. A mindset for integrated sustainability of the socio-cultural and environmental aspects is required for successful iconic built environs. The phenomenon of iconism is more of a social, political or symbolic commitment and presently is not addressing content and culture specifically. The regional urban and architectural character is able to give an old but distinctive image of the cities. The respondents agree that there is a loss of context and district imagery within cities of today.

The fifth part addresses for **WHOM** these icons are being built. People are interested in the landmarks but also the invisible lines of socio-culture force gathering in intangible nexuses. One kind of architecture relies entirely on the scientific method to create the so called successful iconic projects and the other allows people to come along and create new paradigms by stepping out of the scientific process and letting the people redefine it. Excessive icons has resulted in visual pollution and chaos and tells the tale of a fixation with being the unique, the only one.

Many cities suffer from a heartless syndrome, seeming to be superficial and living a fake dream. The automobile, the built environment has impacted both the people and their environs. In Dubai in particular public spaces are privatized. Instead of parks, it builds themed malls to weed out the low income group and tranquilize consumers from reality. It is a make-believe Arabia, with fancy boutiques, a large Disney Land but unfortunately everyone wants to go to Disneyland. The skeleton is impressive but slowly the soul will appear in the international cities. It's not the tallest building that will sustain the city but the institutions that gather knowledge and pass it on. These questions of context, social responsibility, sense of place, a sense of belonging, are being overridden by the economic benefits and commercial forces. If the aim is to create people centric cities and why it should not then be important that designers understand what is it that really gives a city its soul and creates that lived in feeling.

Slowly these international cities with their iconic branding turn into cities for the elite, eliminating the middle and lower middle class or removing them into invisible layers of the cities fabric. Urban decorum, common decency, shared streets, and collective transport are necessary for a city to work. Rampant individualism seems to be killing the public realm. People construct their own narratives and stories- irrespective of the physical structure or layout. Many times they reshape their physical surroundings and the city must allow them the freedom to do so. Most of the experts in the interviews highlighted how glamor and glitz alienates people and there is a loss of communal well-being. People do not feel well looked after their cities and designer's and the government agencies fail to acknowledge this social responsibility. Most of the social workers feel that a complete shift in the vision is required wherein the focus is people and not cities image.

9.1.2 Symbolism in Icons – Relevance and Associations

This part of the study discusses the interrelationship of symbols in architecture and icons. The evolution of signs and symbols in history of architecture is discussed. But today the relevance and meaning of these symbols has completely changed. In the present day societies it is because of the desire for instant fame and recognition that designers employ these signs and symbols. For iconic architecture, the symbolism is at times not relevant or not associated with. These symbols are more of branding exercises by the clients and developers. The architects and designers look for contextual references in history and culture of the place, to root it to its people and community.

In the search for relevant symbols amplified historicism is the norm today. Nomadic valour with rustic decorations, pasted over vast expanses of textured plaster has created a creed of buildings with highly romanticized historicism. Fuelled with unrivalled freedom to express and patronized by not so conscious clients this heightened response to symbolism has led to some acrid proposals and projects. But there exists a system of beliefs and a way of life that can easily be expressed through the symbolism in architecture. The preconditions for a good icon, of course, are that people believe in something, have a developed idea of how to represent their faith, and that architects and artists are trained to carry them through the signs and symbols- and want to do so, without being unauthentic. Thus, the first aspect is that today the symbols are employed to increase the marketability and media hype of the project. After or even before becoming famous a routine origin does not suffice for an icon, an extraordinary explanation is required for an extraordinary piece. And the general sentiment is that use of symbolism in the landmark projects make them more meaningful and identifiable outwardly because they then have a story to tell.

Secondly, the general community is at lose to identify these symbols and simply look for a likeness to something familiar, it is the designers and those related to the construction field that can attempt to ascertain these symbols. Most of the respondents were not given any clues to the possible symbolism associated with the icons they see and interact with, they responded by saying that they do not know what the symbol is and quite frankly it does not really matter to them either. These symbols are meant to sends out visual messages about who we are, where we come from, and what our aspirations are, reflecting the cultural and societies values. Just as what people wear is determined by climate, culture, gender, the materials available, and the latest trends, these determinants are valid even for the design, but completely ignored in the architecture of today. These symbols in the design are not relevant to the buildings, culture and environment.

These signs and symbols were generally accepted ways of identifying functions and providing qualitative judgments. The symbol now has many suggestive meanings that point in a direction and ask that one travels along an unknown route with the search as a part of the goal to be iconic. The different metaphors associated with these symbols and their interpretations create the required euphoria for icons. It is the exploring of the unknown territory that is charted by the icon, unpredictable and undefinable, without the references to a particular faith, culture or people.

It upsets the context, goes against the convention, challenges the hierarchy, attaining instant reputability grabbing columns in the media and becoming the icon of companies or the city, in the process changing the fortune of the city or the company. Thus the third aspect is that the building itself becomes the sign, the logo, flashcard architecture as it is termed.

Fourth, most of the respondents highlighted that the present day symbols do not bind people together because the shared meaning and association is lost. Today the corporate icon has captured the urban hierarchy and public symbolism is in danger. The successful building is, in effect, a giant iconostasis asking to be decoded, which is why people come back again and again to try to fathom the meaning or may entirely give up. People are left to decipher these icons. Architecture itself can be read as a visual language with its own grammatical structure making a statement to the viewer mind, thus becoming the system of sign in architecture. In the process these symbols do not cater to the social generic purpose of creating a sense of belonging, community well-being and identity as discussed in the next section.

9.1.3 Real and Illusive Identities in Cities

This section of the study highlights that there is a common complaint about the loss of identity which, to a substantial degree, is being associated with the built environment in cities and specifically with their architecture. In the most common human trait of classifying everything around, to make it easy for comprehension, it becomes vital to assign the characteristics to each and every object and group them in some identifiable group or order. In this process of classification, the characteristics take the shape of identity, be it for a group, an individual or an object. For the man-made objects there has always been a quest to create identifiable characteristics which can lead to easy classification. When overdone, or repeated over a large section of created objects this leads to a strong set of characteristics which may become regimental at times. In most cases in the past these were derivatives of the most common human response to physical forces. There is a multidisciplinary approach to how identities in contemporary architecture are constructed. These factors are now weakened by two controversial trends in planning and design of place known as traditionalism and modernism. Though conflicting, but the adopted trend influences the visual image of the place.

Identity in architecture maybe derived from distinct indigenous patterns or the available symbolism in architecture. Climatic, social, topographic and economic aspects are important factors in the formulation of regionalism and the identity of a place. Thus, the first aspect clearly reflects that in the cities quest for identity, architecture creates identity rather than architecture as a space or a language and it is a principal metaphor and theme in contemporary architecture, at times leading to personal and social identities. But it is only people oriented architecture not landmark architecture that can give peoples the much wanted sense of belonging and pride.

Secondly, identity is no longer an issue predestined by one's place or one's ancestry, nor is it something that is necessarily associated with the concept of 'ownness'. It has to and – what is equally important – it can be constructed by individuals, groups and societies. Today identity is expressed through the interweaving of cultures in the twentieth century in the globalized societies of today. This shared identity thus is the structure of meaning through which people give shape to their experience. In the present day context, used in its collective sense, the concept of shared identity incorporates the shared premises, values, definitions, and beliefs and the day-to-day, largely unconscious, patterning of activities, which are defined by the fabric of the city and its focus on the public realm.

The public realm embraces the external places in our towns and cities that are accessible to all. These are the everyday spaces that we move through and linger within, the places where we live, work and play in. It is these accessible shared spaces that give the sense of communal well-being too. The ways a community identifies with a place can be more complicated. It can be found in little bits of its history, the way it is used every day or the special things about community life. There is no sense of being a part and participant in this process and it is probably leading to a loss in the sense of belonging and place. Mental mapping in the city, way finding systems are creating a general mood of excitement and disorientation. A sustainable city - from a social and cultural perspective – would be a city where citizens, irrespective of socio-economic background, education etc, have access to all its facilities; where its public spaces are a true space for mixing diverse people. A city that is all inclusive and not all exclusive.

Third are the common threads that bring together the people, timeless elements which come from the people, because basic human needs and desires are the same globally. The environment and the climate and which are symbolic of common origins. Identities are not static, but fluid: they are processes. Our identities, as much as the cells which compose our bodies, are changing with the ever-changing demands of the society. Climatic, social, topographic and economical aspects are important factors in the formulation of regionalism and the identity of a place. Thus context driven architecture contributes in the sense of place and identity too.

The source of the problem is well-understood by major practitioners with many designers highlighting that one of the errors of international architecture is that we thought we could build the same thing everywhere. Choosing a symbolic identity relevant to the location is described as finding certain elements that are appropriate to the place that could be interpreted and made into something architecturally challenging and fulfilling. It is an identity based not on a 'belongingness' which implies either owning or being owned by culture, but on a style of self-consciousness that is capable of negotiating ever new formations of reality.

Fourth is the aspect of the icon image building exercise confusing identifiable with identity. Recognizable structures in a city contribute to the branding of the city but not to the identity of the people and community. An outsider may confuse what is unique about the way a place looks with way the community sees a place. What may be outwardly visible may not really be a true reflection of the people and the soul of the city. Thus there emerges a projected illusionary image and the real true image of the city, which is representative of the cities identity.

Fifth is the component of legibility in a city contributing to the community's sense of identity? A distinctive and legible environment heightens the potential depth and intensity of human experience. But with the unprecedented growth in cities and the urban sprawl, cities lie fragmented and disjointed physically and socially. Thus as the respondents highlighted, it has led to gated communities, wherein each is a prisoner of their setting without much relationship to the rest of the city. Thus the structure of the city must also have a spatial or pattern relation to the people and have a practical or emotional meaning too.

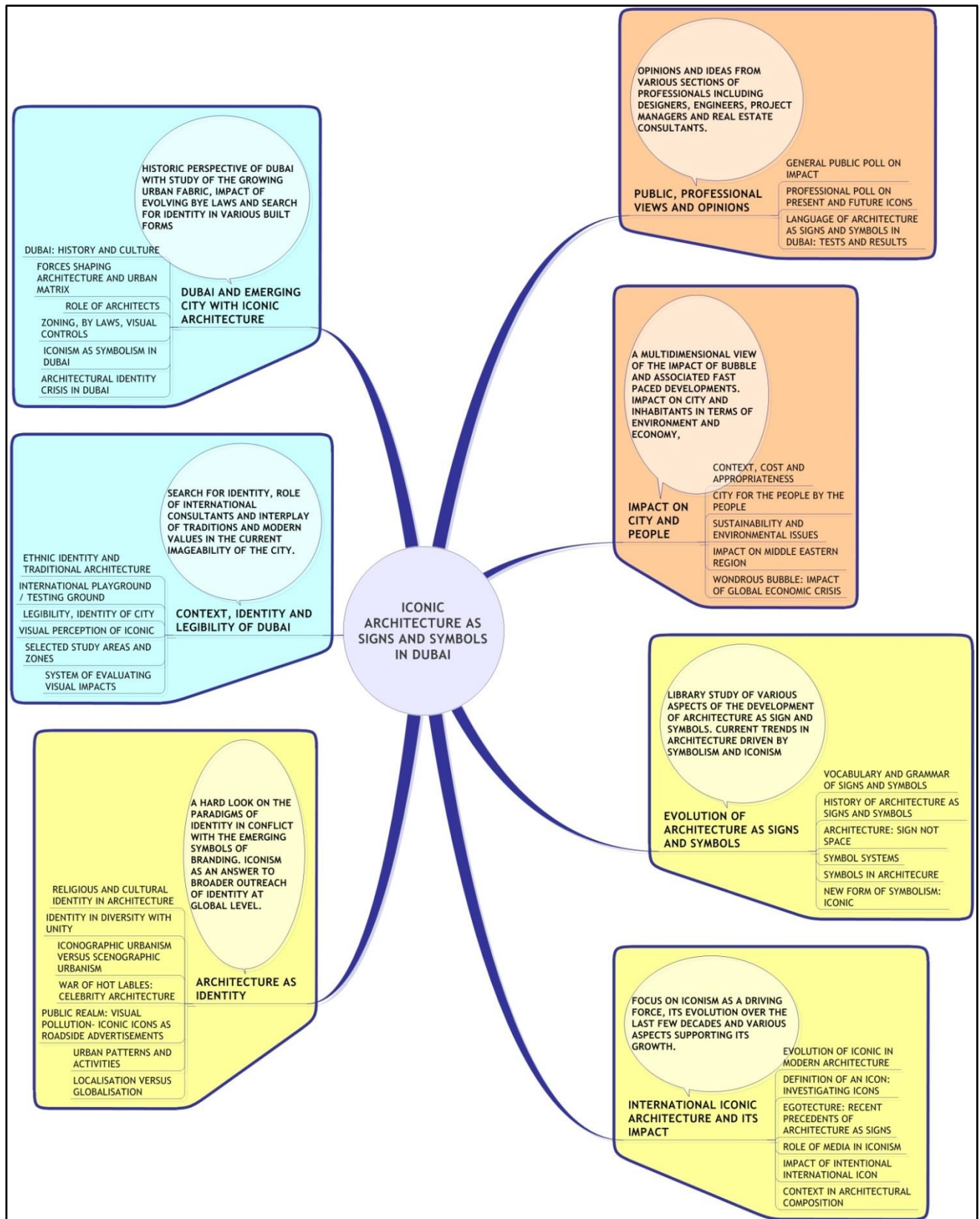


Fig 9.2 Mind Map of the Conclusions, (Seth, 2013)

9.2 Recommendations

These recommendations are divided into three parts: the first part is the general recommendations addressed to a range of authorities. The second part is addressed to the designers due to their important role in developing cities fabric and acknowledging the human dimension in cities. The last part focusses on the decision-makers, authorities such as municipalities, planning department and real estate developers. These are based on the findings in the previous chapter with the focus being on how together the community, developers, architects and government agencies create cities for people and their communal well-being.

9.2.1 General Recommendations

- The most important recommendation is that though there is no denying the power of the icon in changing the economy of a country it needs to be allowed to flourish only in a very controlled manner. Too many icons, anything being an icon and anybody laying claim it being iconic is an excess of freedom. Stricter controls ensure that every other piece of good and bad architecture is not iconic. It is not left to the ego of the designer, client or developer to award it an iconic status. Too many icons create a visual pollution and do have a mutually cancelling effect. The sense of pride and association that comes with selected icons is thus lost and is not advisable. Dubai has allowed for anything that was not possible anywhere else to be built here, becoming a playground of sorts. All the erroneous faulty designs cannot be compromised with by the label of simply being iconic.
- The symbolism being applied to the architecture should be more than just a gimmick to increase the sale-ability and image of the project. These symbols used should enhance the hierarchy of the buildings within the fabric of the city. Certain symbols allocated to certain types only, so that people understand and relate to them. A committee needs to be established to reflect on a control on the usage of appropriate and relevant symbols for Dubai in particular. These signs and symbols have a greater potential in architecture than is being realized. If the architecture created is for the continued good of the society then these symbols can aid in bringing communities together rather than creating segregation and alienating people.

- Though a cultural shift is presently occurring in international cities reflecting a global culture, nevertheless a sense of belonging with better visual perception and association is possible. The legibility of the city, wherein people are able to orient themselves better, experiencing the city in a more predictable manner with better personal territories for people aids in the overall sense of communal well-being. Thus where and how these icons appear will contribute to the mental mapping of the city. An overall master plan needs to be laid out, that does not allow for parcel development without the bigger picture in mind.
- Cities desire to stand out from the crowd, needs to be replaced with how to serve people better. The component of people is highly ignored, and there are many layers of them that are completely ignored. A stratification of sort occurs and the basic human right to flourish and be happy within the built environ is challenged because basic survival in these iconic cities becomes a struggle. This loss of social cohesion in a broader perspective is not in favour of the city, because people will not take ownership or possession and thus will continuously operate from a floating population mind-set, that they really do not belong. The cities need to make people welcome and completely at home, so that they are positive contributors in the development of the city and also reap the benefits of the growth.
- Dubai is projecting itself through its postcard images of the present day built icons. These add to the 'wow' factor and the glamour that Dubai wants to associate with. There is a dimension that reflects the true soul of Dubai that is completely being ignored because of the flashcard architecture. These are the real Emirates experiences that are unique to Dubai that people strive for. But, they are hidden within the layers of all the glitz and luxury. These other layers consciously need to be exposed because they are the true essence of Dubai. Certainly these experiences associated with the smells, sounds and sights of Dubai is what will make it unique and memorable.
- Dubai does not need to depend on borrowed ideas. It with its unique structure and resources should be looking within rather than beyond. People in Dubai are well-versed with the needs and the further direction the community as a whole should take. For this foreign expertise, without understanding of the existing cultural fabric is not required. A city confident of itself is the one that can grow in the right direction.

9.2.2 Recommendations to Designers

- Designers have a fixation with metaphors. More than satisfying the egoistic needs of the designer and the project, these symbols need to authentically reflect the meaning, creating the right dialogue with the viewer by engaging and enticing him. Only when designers use the right symbols for the right type of building and in the right setting, will these bring people together. The sharing of the symbol is the main purpose of the symbol, so that it aids in creating communities and thus establishes their identities. Designers are looking for metaphors in the traditions and existing culture, without understanding the deeper meaning behind them. Thus they become mere visual or physical interpretations and do not allow it to be open to the viewer to emotionally engage and decipher them from their own perspective and understanding of the meaning. The emblematic qualities of these structures do nothing for the community. They remain alienated from them, without them becoming an inherent part of their daily lives.
- Architects need to acknowledge that spaces with no real architecture to their credit may be given meaning and relevance by its users. Thus instead of constantly paying attention to the physical form of the structure, designers need to be sensitive to the environment around and within the structures too. For in people-centric architecture it is not the visual imagery that is vital but the emotional response to the environment created. The entire charm of landmark projects is partially lost because there are numerous ones mushrooming everywhere in the city. The excitement and euphoria that once existed has died down. It is the spirit of the place and a sense of place that the architects need to focus on, allowing for a variety of memorable experiences to be enjoyed within the built environment created. The buildings need to have open conversations with the participant and move beyond the physical limits of the structure. This kind of a design engages and entices people wanting them to go back for more. These strong edges that architects create through the structures designed by them need to soften and open out and allow the inside-out and outside-in. This overlapping of the edges in design is what the designers must focus on rather than ego-centric architecture

- Designers and planners need to focus on the overall master plan, with a vision towards the bigger picture of the city. The parcel development by real estate developers has led to a complete fragmentation in the fabric of the city. Dividing it, breaking it apart with many different cores to the cities. Without necessarily maintaining the required hierarchy. This is also resulted in a complete breakup of the social cohesion, dividing people and creating distinct layers. The necessary nodes and their interconnectedness within the overall master plan are required to be reviewed by the designers and planners. This haphazard development encourages developers to create their own self-claimed nodes and communities where none really exist. Thus people are prisoners in these ghost towns having paid their entire life saving into buying that property, without the sense of belonging or sharing, completely removed from the realities of the city.
- Architects need to focus on the human scale and the eye level design. Everything does not need to be glamorous and grandiose at the cost of having a negative or no impact on people. Because without it the atmosphere is transitory. Life is superficial; there is no sense of belonging or permanency. What is ideally required is a combination of activities, urban form with the narrow alleyways, waterfront and pedestrian scale. So that architects and planners create cities that are more experiential than only visual entities, especially in a city that is so fluid, so ever meta-morphing. In this rush to be the greatest, tallest, biggest the human scale has been completely ignored by designers. Being a people's architect is definitely more fulfilling at a personal level than a celebrity architect.
- Designers need to encourage community participation in the process of design and also in awarding a project an iconic status. It is for the designers to reverse the phenomenon where the media has complete monopoly over declaring a structure as an icon. Any kind of publicity, both good and bad works for it. The architects may be tempted to appear in the newspaper columns, but they can also make the conscious choice of the design to speak for itself and the people come ahead and acknowledge the qualities of the design without glorifying them. Overtime such as design with the communities recognition maybe awarded an iconic status for the positive contribution it has made to the community, no matter how small or large, significant or insignificant the project.

9.2.3 Recommendations to Decision Makers and Developers

- The decision makers and authorities need to have proper zoning laws, planning standards and building regulations. Or else, it is left to the client and the real estate developer to freely express in the manner most suitable to the market. This results in the entire city being a playground of sorts, creating visual pollution and urban chaos. These controls and bye-laws are also a means of defining the direction in which the city is projected to grow. The market forces and commerce cannot be the only deciding factors to the shape that the city takes. This has resulted in sameness and repetitiveness in Dubai and it is already on the verge of losing its self-identity. The decision makers have to come to a fine balance between uncontrolled growth and unique character that originally Dubai possessed.
- In the race to the top, the public realm is the most to suffer. Common public spaces, shared areas to interact and experience the 'glocal' are the urgent need of the day. It is this public realm that further enhances people sense of belonging and identity within the city. There are few public places of refuge for the not so privileged or those who seek refuge from the sweeping modernization encountered all over the city. And has resulted in a growing social disparity, with sometimes the basic human rights being challenged. The authorities need to be proactive about this issue. Privatization is the norm presently and public areas are turning more inaccessible and unaffordable by the larger segment of the society.
- We are building towers but losing our identities. We are at crossroads. Unless drastic action is taken the bygone era will be lost forever and what will remain will simply be a fossilized version of what was. The younger generations will not find the needed rootedness, and urgent action is required to curtail the explosive growth of cities, that is ruining the vernacular and the traditional. But that is what people associate with. It is time to give up on fake facades and madness of consumerism. Consumerism has completely taken over and this will turn create communities that are materialistic and non-giving because that is what their city inherently also reflects. The component of brotherhood so prevalent in the Emirati societies is thus lost but needs to be reckoned with.

9.3 Future Research

The recommendations above are a further indication that this research has not reached its complete end. It has opened doors to many more dimensions in architecture that remain unexplored. Further research on the people's component in architecture, could focus on looking at ways and means of serving people better. A dimension within this context that has been completely ignored and not written about at all is about spirituality in architecture. Probably there is a notion that architecture cannot be spiritual, but this could be challenged through further research that architecture can be a spiritual experience, one that leaves a lasting impression and a flavour that one wants to last forever. These pieces of architecture then become timeless and have no cultural boundaries and probably these pieces of spiritual architecture will become the true icons of their societies in time to come. They are then not building icons but spiritual icons with the capability of transporting the participant into a different realm of complete bliss and connectedness to the environment. These will then encourage people to behave in certain manner where they discover new facets about themselves and create limitless opportunities of growth for the society. The growth here is not the materialistic one but one where each citizen is content, a peace, sharing realizing that we are all truly interconnected. The cities of the future are ones wherein the inherent goodness of all mankind is reflected in the cities that are built with the outmost care to the environment. Spiritually the architecture is respectful of nature and works with it rather than against it. This further research will bring in more awareness and sensitivity to the design profession. Each layer in these spiritual cities will naturally blend with the others creating a peaceful and happy co-existence, with each benefitting from the other.



Fig 9.1 Duality in Dubai, (Seth, 2012)

REFERENCES

- Abbar, M. A. (2010, January 4). Challenges of building the tallest tower. (A. Bhoyrul, Interviewer)
- Adler, P. (2002, November). *Beyond Cultural Identity: Reflections on Multiculturalism*. Retrieved from Mediate: <http://www.mediate.com/articles/adler3.cfm>
- Ahmed Kanna, K. (2003). Dubai Conglomerated: A conference on Dubai. *Dubai Conglomerated: A conference on Dubai*. Cambridge: Harvard Graduate School of Design.
- Akpınar, I. Y. (2004). *Identity, hybridity, and history*. Berkeley, CA: Center for Environmental Design Research, University of California at Berkeley.
- Al-Qawasmi, J. (2008). *Regional Architecture and Identity in the Age of Globalisation*. Amman: CSAAR Press.
- Altan, M. O. (2003). *Proceedings of the XIXth International Symposium, CIPA 2003: New perspectives to save cultural heritage : Antalya (Turkey), 30 September-04 October 2003*. Istanbul, Turkey: CIPA.
- Anthony, T. (1969, March 3). Gold Smuggling Boosts Dubai Economy. *The Times*, p. 42.
- Architect has designs on bringing countryside to Dubai. (2013, March 14). *7DAYS*. Retrieved from <http://www.7daysindubai.com/Architect-designs-bringing-countryside-Dubai/story-18409600-detail/story.html>
- Architecture. (n.d.). *Architecture*. Retrieved from <http://www.sheikhmohammed.co.ae/vgn-ext-templating/v/index.jsp?vgnextoid=6abc4c8631cb4110VgnVCM100000b0140a0aRCRD>
- Arcspace. (2008, June). *Reiser+Umemoto*. Retrieved from arspace: <http://www.arspace.com/features/reiser--umemoto/o-14/>
- Bagaeen, S. (2007). Brand Dubai: The Instant City; or the Instantly Recognizable City. *International Planning Studies*, 12(2), 173-197. doi: 10.1080/13563470701486372

- Baker, W. F., Korista, D. S., & Novak, L. C. (2007). Burj Dubai: Engineering the world's tallest building. *The Structural Design of Tall and Special Buildings*, 16(4), 361-375. doi: 10.1002/tal.418
- Baldwin, D. (2008, April 11). Seven Decades in Dubai. *Xpress*.
- BBC. (1999, April 7). *Building for the Future*. Retrieved from BBC News: http://news.bbc.co.uk/2/hi/events/scotland_99/the_scottish_parliament/306872.stm
- Brorman, J. B. (2007). *Dubai: Dynamics of Bingo Urbanism*. Cph.: Fonden til udgivelse af Arkitekturtidsskrift B.
- Burchard, J. E. (1955). *Symbolism in architecture: The decline of the monumental*. New York: Published by the Conference on Science, Philosophy and Religion in Their Relation to the Democratic Way of Life.
- Burj Khalifa / Burj Dubai - The World's Tallest Skyscraper - Dubai, United Arab Emirates. (n.d.). *Burj Dubai Skyscraper*. Retrieved from <http://www.burjdubaiskyscraper.com/>
- Charlambous, N. (2004). *Emerging identities in a post global world*. Berkeley, CA: Center for Environmental Design Research, University of California at Berkeley.
- Cohen, R. (2008, September 25). Palin's American Eception. *The New York Times*.
- Construction of 23243 buildings in Dubai cleared in 2012. (2013, February 23). *Emirates 24/7*. Retrieved from <http://www.emirates247.com/construction-of-23-243-buildings-in-dubai-cleared-in-2012-2013-02-23-1.496104>
- Coombe, W. D. (2010). *Branding Dubai Global Perceptions of a 21st Century Emirate*. Beirut: American University of Beirut.
- Design, Architecture, Interiors and industrial design at the Middle East and North Africa. (n.d.). *Design Middle East*. Retrieved from <http://www.designmena.com/>
- Dreiseitl, H. (2009). *Recent Waterscapes*. Basel, Boston, Berlin: Birkhauser Architecture.
- DTCM. (2009). *Press Archive*. Retrieved from Department of Tourism and Commerce Marketing.

- Dubai Architecture : UAE Architectural Projects. (n.d.). *Dubai Buildings*. Retrieved from http://www.e-architect.co.uk/dubai/dubai_buildings.htm
- Dubai Architecture-. (n.d.). *Dubai Architecture-*. Retrieved from <http://www.dubai-architecture.info/DUB-GAL1.htm>
- Dubai Architecture. (n.d.). *Dubai Architecture*. Retrieved from <http://www.dubai-architecture.info/>
- Dubai architecture: New buildings in the united arab emirates. (n.d.). *Dubai Architecture: New Buildings in the United Arab Emirates*. Retrieved from <http://www.designboom.com/contemporary/dubai1.html>
- Dubai Attractions. (n.d.). *Burj Khalifa*. Retrieved from <http://www.guide2dubai.com/burj-khalifa/architecture-design.asp>
- Dubai Buildings - UAE Architecture. (n.d.). *Architecture News*. Retrieved from http://www.e-architect.co.uk/dubai_buildings.php
- Dubai Municipality. (2003). *Guide to Comprehensive Addressing System in Dubai*. Dubai: Dubai Municipality.
- Dubai Municipality. (2008). *Elements of Traditional Architecture in Dubai*. Dubai: Dubai Municipality.
- Dubai property report: The inside track to buying and investing in Dubai real estate*. (2006). Newbury: Christopher Martin.
- Dubai. (2013, March 13). *Wikipedia*. Retrieved from <http://en.wikipedia.org/wiki/Dubai>
- Dubai. (n.d.). *EMPORIS*. Retrieved from <http://www.emporis.com/city/dubai-unitedarabemirates>
- ElAraby, K. M. (1996). Dictionary of Islamic Architecture, Andrew Peterson. *Digest of Middle East Studies*, 5(3), 82-83. doi: 10.1111/j.1949-3606.1996.tb00673.x
- Eleishe, A. (1998). *Ecology, Tourism, and Traditional Settlements*. Berkeley: Centre for Environmental Design Research, International Association for the study of Traditional Environments, University of California at Berkeley.

- Fenton, S. (2009, February 14). UAE construction sector on track. *Gulf News*.
- From Cinema To Architecture: Paramount's Dubai Design Venture. (2013, March 10). *DesignBuild Source*. Retrieved from <http://designbuildsource.com.au/from-cinema-to-architecture-paramounts-dubai-design-venture>
- Govers, R. (2005). *Virtual Tourism Destination Image : Global identities constructed, perceived and experienced*. Rotterdam: Univ.
- Grabar, O. (1980). Symbols and Signs in Islamic Architecture. *Architecture as Symbols and Self Identity*. Philadelphia: Aga Khan Award for Architecture.
- Greer, G. (2009, February 9). From its artificial islands to its boring new skyscrapers, Dubai's architecture is beyond crass. *The Guardian*.
- Grzesik, M. (2007, June 2). *Arabian Business*.
- Habibi, N. (2007, November 13). Economic Divide among Arabs. *Gulf News*, p. 52.
- Heathcote, E. (2009, February 25). Architecture: No end insight in quest for height. *Financial times*.
- Hewitson, J. (2008, August 19). Century old Dubai brought to life. *The National*, p. 8.
- Hilotin, J. B. (2003, March 29). Baniyas Square- a testimony to early glory. *Gulf News*.
- Jo. (n.d.). Dubai and UAE Architecture. *Scribd*. Retrieved from <http://www.scribd.com/doc/20004891/Dubai-and-UAE-Architecture>
- John Eyles, W. P. (1990). Signs and Symbols in Hamilton: An Iconology of Steeltown. *Geografiska Annaler. Series B, human Geography*, 73-88.
- Johnson, M. (2011, March). Multicultural Markings. *Eye*.
- Kamin, B. (2010). *Terror and wonder: Architecture in a tumultuous age*. Chicago: University of Chicago Press.
- Karatani, K. (1995). *Architecture as Metaphor: Language, Number, Money (Writing Architecture)*. Cambridge: MIT Press.

- Katz, J. G. (1979). *Architecture as Symbol and Self Identity. Architectural Transformations in the Islamic World*. Fez, Morocco: Aga Khan Award for Architecture.
- Kerr, S. (2009, January 29). Emirate on the ebb. *Financial Times*.
- Koolhaas, R. (2010). *Al Manakh 2: Gulf cont'd*. Amsterdam: Stichting Archis.
- Landais, E. (2008, May 24). Bastakiya revamp to make area cultural nerve centre. *Gulf News*.
- Langmead, D. (2009). *Icons of American Architecture: From the Alamo to the World Trade Center*. Westport: Greenwood.
- Lim, N., & Widari, B. (2012). *The Dubai Mall: Sand to Spectacle*. Singapore: The Press Room.
- Logo Cities: An International Symposium on Signage, Branding and Lettering in Public Space. (2007). *Logo Cities*. Montreal: Concordia University.
- Looking for a hero to save Dubai's Hard Rock Café guitars. (2013, February 18). *7DAYS*. Retrieved from <http://www.7daysindubai.com/Looking-hero-save-Dubai-s-Hard-Rock-Caf-guitars/story-18183216-detail/story.html>
- Maktoum, H. S. (n.d.). *Architecture*. Retrieved from Sheikh Mohammed: <http://www.sheikhmohammed.co.ae/vgn-ext-templating/v/index.jsp?vgnnextoid=6abc4c8631cb4110VgnVCM100000b0140a0aRCRD>
- McKercher, G. (1997). *Community response to architectural innovation symbolism in architecture*. Ottawa: National Library of Canada = Bibliothèque nationale du Canada.
- Miller, S. (2008, August 18). Investigating Icons. (Z. Naylor, Interviewer)
- Monika, G. (2007, February 17). New Law will protect Dubai's old buildings. *Arabian Business*.
- Monika, G. (2007, June 2). DM Laws to preserve culture. *Arabian Business*.
- Müller, S., & Quednau, A. (2012). *Charter of Dubai: A manifesto of critical urban transformation*. Berlin: Jovis Verlag GmbH.

- National Symbols. (n.d.). *Emiratweet*. Retrieved from <http://emiratweet.com/about-uae/culture/national-symbols/>
- Neubauer, H., & Wachten, K. (2010). *Urbanisme & architecture: Le XXe siècle : Bruxelles, Vienne, Prague, Lyon, Amsterdam, Tel Aviv, Moscou, Paris, Shanghai, New York, Chicago, Rome, Buenos Aires, La Havane, Hiroshima, Los Angeles, Helsinki, Mexico, Brasília, Montréal, Masdar, Dubai, Bilbao, Osaka, Barcelone, Lisbonne, Lagos, Las Vegas, Berlin, Sydney, Hong Kong, Mumbai, Lingang, Londres*. Postdam: H. F. Ullmann.
- Omer, M. A. (2000). *Traditional Architecture of Dubai*. [Dubai?]: Dubai Municipality?
- Oost, E. (2007). *Dubai, World's Eighth Wonder!?: Creation of a destination image through weblogs!*. Breda: NHTV Breda University of Applied Sciences.
- Oosterhuis, K. (2011). *Towards a new kind of building: Tag, make, move, evolve*. Rotterdam: NAI.
- Ouroussoff, N. (2005, November 28). Science Center Celebrates an Industrial Cityscape. *The New York Times*.
- Palm Jumeirah. (2013, March 14). *Wikipedia*. Retrieved from http://en.wikipedia.org/wiki/Palm_Jumeirah
- Persekian, R. K. (2008). *Dubai Next: Face of 21st Century Culture*. Retrieved from Designboom.com: <http://www.designboom.com/contemporary/dubainext.html>
- Raaij, M. v. (2011). *Eikongraphia*. Retrieved from Eikongraphia.
- Radha, K. G. (2008). *Dubai economy: Insights*. Hyderabad, India: Icfai University Press.
- Ralph, I. (1974, May 23). Sights Set on Making Dubai a Free Port and Business Centre of Gulf. *The Times*, p. 8.
- Rem Koolhaas, J. P. (2008). Dubai Next: The Face of 21st Century Dubai. *Gulf News*.
- Rem Koolhaas, O. B. (2007). *Al Manakh: Volume 12*. New York: Columbia University GSAPP.
- Roula, K. (2007, November 22). Its Boom Time. *Gulf News*, p. 22.

- Ruby, I., & Ruby, A. (2008). *Urban transformation*. Berlin: Ruby Press.
- Saini, B. (1995, July). Ancient Symbols in Architecture. *Architecture + Design*.
- Samuel, P. P. (2009). *The con or the icon?: Assessing the sustainability of iconic buildings : The case of the Dynamic Tower, Dubai*.
- 'Scape: *The international magazine for landscape architecture and urbanism*. (2010). Basel: Stichting Lijn in Landschap Foundation.
- Schmid, H., & Stewart, J. (2009). *Economy of fascination: Dubai and Las Vegas as themed urban landscapes / by Heiko Schmid, transl. by John Stewart*. Berlin: Gebrüder Borntraeger.
- Scully, V. (2003). *Modern Architecture and Other Essays*. Princeton: Princeton University Press.
- Seherr-Thoss, S. P., & Seherr-Thoss, H. C. (1968). *Design and color in Islamic architecture; Afghanistan, Iran, Turkey*. Washington: Smithsonian Institution Press.
- .
- Sherban Cantacuzino, K. B. (1977, June). United Arab Emirates. *Architectural Review*.
- Slackman, M. (2008, November 11). Emirates See Fiscal Crisis as Chance to Save Culture. *New York Times*.
- Sudjic, D. (2004, February 29). An Olympian who could run and run: On Calatrava's Structure for the stadium. *The Guardian*.
- Suzuki, A. (2004). Signs in Architecture: Beauty in the Ordinary. *Thesis submitted for Master of Architecture to Faculty of the Virginia Polytechnic*. Virginia, USA: Unpublished.
- Tehrani, M. (2008). Property Guide. *Dubai Property Guide by Target Printing Press*.
- The Economist. (2008, December 18). The beauty of bubbles. *The Economist*.
- The Palm Jumeirah Dubai:. (n.d.). *The Palm Jumeirah Dubai*. Retrieved from <http://www.thepalmjumeirah-dubai.com/>
- The Times. (1966, June 7). *The Times*, p. 16.

- Thesiger, W. (2010, January). *The Knowledge*. Retrieved from Time Out Abu Dhabi:
<http://www.timeoutabudhabi.com/knowledge/features/5174-wilfred-thesiger#.UUNGsxdHJH0>
- Tikai, A. (2009). *Palm Island, Dubai: An evaluation of the large scale project in Dubai*. Breda: NHTV Breda University of Applied Sciences.
- UAE Interact. (2010). *E Books*. Retrieved from UAE Interact.
- V. (2013, March 10). Symposium presenters discuss architecture issues in Middle East. *Oklahoma Daily*. Retrieved from http://www.oudaily.com/news/2013/mar/10/Architecture_symposium/
- Vision Plus 10: Tourist Information de Luxe. (2003). *Vision Plus 10*. Lech, Alberg: IIID.
- Waardenburg, J. (1974). Islam as a symbol and signification system. *Humaniora Islamica Vol. 2*, 267-285.
- Walid, A.-S. (2007, November 28). How to Stop Illegal Aliens. *Gulf News*.
- WAM. (2008, May 16). Dubai Creek set to world's comprehensive cultural destination. *Gulf News*, p. 9.
- WAM. (2009, January 8). Evicted Jumeira Gardens residents return home. *Proper Week*.
- Weismantle, P. A., Smith, G. L., & Sheriff, M. (2007). Burj Dubai: An architectural technical design case study. *The Structural Design of Tall and Special Buildings*, 16(4), 335-360. doi: 10.1002/tal.427
- Welch, A. (2005, June). *Architecture Debate: Iconic Buildings*. Retrieved from e-Architect:
http://www.e-architect.co.uk/architecture_debate.htm
- Wesselink, R. (2011). *Iconic Architecture and Neo Liberalism*. Retrieved from Robwesselink web site:
http://robwesselink.nl/publications/downloads/R_Wesselink_Iconic_Architecture_and_Neo_liberalism.pdf

Wonoseputro, C. (2006, November 1). *Metaphors: A creative Design Approach or Theory?*

Retrieved from The Reflective Studio:

www.transmaterialasia.wordpress.com/2006/11/01/hadids-metaphors-reading-her-biography-from-the-way-of-thinking/

Worth, R. (2009, February 11). Laid-Off Foreigners Flee as Dubai Spiral Down. *New York Times*.

BIBLIOGRAPHY

- A.Burdett. (2000). *Records of Dubai 1761-1960*. Cambridge: Cambridge University Press.
- Abel, C. (2000). *Architecture and Identity*. Oxford: Architectural Press.
- Ali, S. (2010). *Dubai: Gilded cage*. New Haven [Conn.: Yale University Press.
- Al-Kodmany, K., & Ali, M. M. (2013). *The future of the city: Tall buildings and urban design*. Southampton, U.K.: WIT Press.
- Ananya Roy, A. O. (2011). *Worlding Cities: Asian Experiment and the Art of Being GLobal*. London: Wiley.
- Anholt, S. (2010). *Places: Identity, image and reputation*. Basingstoke: Palgrave Macmillan.
- Ascher, K. (2011). *The Heights: Anatomy of a skyscraper*. London: Penguin Press.
- Askew, E., Grime, W., & Thomas, M. (2011). *Atkins: Architecture & Urban Design*. Mulgrave, Vic.: Images Publishing Group.
- Barrett, R. (2010). *Dubai dreams: Inside the kingdom of bling*. London: Nicholas Brealey.
- Bennett, J. (2010). *Hello Dubai: Skiing, Sand and Shopping in the World's Weirdest City*. London: Simon & Schuster.
- Berger, A. A. (2011). *Seeing is Believing*. London: McGraw-Hill .
- Betsky, A. (2006). *Landscrapers: Building with the Land*. London: Thames and Hudson.
- Bharne, V. (2012). *The emerging Asian city: Concomitant urbanities and urbanisms*. London: Routledge.
- Burdett, A. (2000). *Records of Dubai 1761-1960*. Cambridge: Cambridge Archive Editions.
- Burj al Arab*. (1999). Dubai: Motivate Pub.
- Cable, C. (1981). *Symbolism in architecture*. Monticello, IL: Vance Bibliographies.
- Calvino, I. (1972). *Invisible Cities*. New York: Harvest .

- Codrai, R. (1990). *The Seven Sheikhdoms: Life in the Tacial States before the Federation of the United Arab Emirates*. London: Stacey International.
- Cody, J. W. (2003). *Exporting American Architecture 1870-2000*. New York: Routledge.
- Coles, A., & Jackson, P. (2007). *Windtower*. London: Stacey International.
- Corbusier, L. (1931). *Towards a New Architecture*. London: Architectural Press.
- Curran, C. H. (2010). *Retrofit + Shrink Wrap Dubai: An Urban Recovery Plan*.
- D. (2005). *Dubai architecture & design*. Köln: Daab.
- Damluji, S. S. (2006). *The Architecure of the United Arab Emirates*. Reading: Garnet Publishing.
- Davidson, C. M. (2008). *Dubai: The vulnerability of success*. New York: Columbia University Press.
- Dovey, K. (2009). *Becoming Places: Urbanism / Architecture / Identity / Power*. New York: Routledge.
- Dreiseitl, H. (2009). *Recent Waterscapes*. Basel, Boston, Berlin: Birkhauser Architecture.
- Elsheshtawy, Y. (2004). *Planning Middle Eastern Cities: An Urban Kaleidoscope*. London: Routledge.
- Elsheshtawy, Y. (2009). *Dubai: Behind an Urban Spectacle (Planning, History and Environment Series)*. London: Routledge.
- Elsheshtawy, Y. (2010). *Dubai: Behind an urban spectacle*. New York: Routledge.
- Elsheshtawy, Y. (2011). *The Evolving Arab City: Tradition, Modernity and Urban Development*. London: Routledge.
- Fairs, M., & Wanders, M. (2009). *21st century design: New design icons, from mass market to avant-garde*. London: Carlton Books.
- Fairservice, I. (2002). *Dubai, Gateway to the Gulf*. Dubai: Motivate Publishing.
- Fares, H. S. (2010). *Typographic Matchmaking in the City*. Amsterdam: Khatt Books.

- Felek, Ö, & Knysh, A. D. (2012). *Dreams and Visions in Islamic Societies*. Albany: State University of New York Press.
- Firley, E., & Gimbal, J. (2011). *The urban towers handbook*. Chichester: John Wiley & Sons.
- Francesco Dal Co, K. W. (2003). *Frank O. Gehry: The Complete Works*. London: Phaidon Press.
- Freestone, R. (2000). *Urban Planning in a Changing World: The Twentieth Century Experience*. London: E&F Spon.
- Freestone, R. (2007). *Designing Australia's Cities*. London: Routledge.
- Friedman, A. T. (2010). *American Glamour and the Evolution of Modern Architecture*. New Haven: Yale University Press.
- Garner, J. S. (1992). *The Company Town: Architecture and Society in the Early Industrial Age*. Oxford: Oxford University Press.
- Glaeser, E. L. (2011). *Triumph of the city: How our greatest invention makes us richer, smarter, greener, healthier, and happier*. New York: Penguin Press.
- Globalisation and urban development a case study of Dubai's Jumeirah Palm Island Mega Project*. (2008). Southampton: University of Southampton.
- Goldsworthy, K. (2013). *Burj Khalifa*. New York: AV2 by Weigl.
- Gordon, D. (2006). *Planning Twentieth Century Capital Cities*. London: Routledge.
- Govers, R. (2005). *Virtual Tourism Destination Image : Global identities constructed, perceived and experienced*. Rotterdam: Univ.
- Govers, R., & Go, F. ., (2009). *Place Branding Global, Virtual and Physical Identities, Constructed, Imagined and Experienced*. Basingstoke: Palgrave Macmillan.
- Gurr, J. M., & Raussert, W. (2011). *Cityscapes in the Americas and beyond: Representations of urban complexity in literature and film*. Tempe, AZ: Bilingual Press/ Editorial Bilingüe.
- Haas, T. (2008). *New Urbanism and Beyond: Designing Cities for the Future*. Milan: Rizzoli.

- Hall, T. (2009). *Stockholm: The Making of a Metropolis*. London: Routledge.
- Hein, C. (2011). *Port cities: Dynamic landscapes and global networks*. Abingdon, Oxon: Routledge.
- Henderson, M. (1988). *Sketchbook Arabia*. Dubai, United Arab Emirates: Motivate Pub.
- Herbert, D. (2001). *Recent Waterscapes*. Berlin: Birkhauser.
- Irazabal, C. (2008). *Ordinary Places/Extraordinary Events: Citizenship, Democracy and Public Spcae in Latin America*. London: Routledge.
- J.W.R.Whitehand, C. C. (2001). *20th Century Suburbs: A Morphological Approach*. New York: Routledge.
- Jencks, C. (1991). *TheLanguage of Post-Modern Architecture*. New York: Rizzoli.
- Jencks, C. (2000). *Architecture 2000 and Beyond*. London: John Wiley and Sons.
- Jencks, C. (2002). *The New Paradigm in Architecture*. London, New Haven: Yale University Press.
- Jencks, C. (2005). *Iconic Building: The Power of Enigma*. London: Frances Lincoln.
- Jodidio, P. (2007). *Architecture in the Emirates*. Cologne: Taschen.
- Jones, W. (2009). *Unbuilt masterworks of the 21st century: Inspirational architecture for the digital age*. New York: Thames & Hudson.
- Joyce, J. (1990). *Ulysses*. London: Vintage.
- Jumeno, M. (2004). Let's Build a Palm Island. In S. M., *Playfulness in CComplex Times* (pp. 182-191). London: Routledge.
- Kamin, B. (2010). *Terror and wonder: Architecture in a tumultuous age*. Chicago: University of Chicago Press.
- Kanna, A. (2011). *Dubai: The city as corporation*. Minneapolis: University of Minnesota Press.
- Karatani, K. (1995). *Architecture as Metaphor: Language, Number, Money (Writing Architecture)*. Cambridge: MIT Press.

- Katodrytis, G. (2008). *Dubai: Growing through Architecture*. London: Thames and Hudson.
- Kay, S. (1989). *Land of the Emirates: And Archaeological Heritage*. Dubai: Motivate Publishing.
- Kay, S. (1993). *Land of the Emirates*. Dubai: Motivate Publishing.
- Kemp, M. (2011). *Christ to Coke: How Images Become Icon*. Oxford: Oxford University Press.
- King, A. (2004). *Spaces of Global Culture*. London: Routledge.
- King, C. (1990). *The Seven Ancient Wonders of the World*. London: Chronicle Books.
- Klien, C. (2008). *Superlative Emirates*. Cologne: DAAB.
- Krane, J. (2009). *City of Gold: Dubai and the Dream of Capitalism*. New York: St. Martin's Press.
- Krane, J. (2009). *Dubai: The story of the world's fastest city*. London: Atlantic.
- Krane, J. (2010). *Dubai: The Story of the World's Fastest City*. London: Atlantic Books.
- Kumar, R. (2005). *Research Methodology*. London: SAGE.
- Lynch, K. (1960). *The Image of the City*. Boston: MIT Press.
- Makstutis, G. (2010). *Architecture: An Introduction*. London: Laurence King Publishers.
- May, J. (2010). *Building Without Architects: A Global Guide to Everyday Architecture*. New York: Rizzoli.
- McNeil, D. (2008). *The Global Architect: Firms, Fame and Urban Form*. London: Routledge.
- Meier, R. (2007). *Richard Meier Houses and Apartments*. New York: Rizzoli.
- Michael Guggenheim, O. S. (2010). *Re-shaping Cities: How Global Mobility Transforms Architecture and Urban Form*. London: Routledge.
- Michell, G. (1995). *Architecture of the Islamic World*. London: Thames and Hudson.
- Mijksenaar, P. (1997). *Visual Function: An Introduction to Information Design*. Rotterdam: 010 Publishers.

- Mike Davis, D. B. (2011). *Evil Paradise: Dreamworlds of Neoliberalism*. New Press.
- Moser, G. (2003). *People, places, and sustainability*. Seattle: Hogrefe & Huber.
- Nakata, H. M. (1954). *Symbolism in architecture*. Berkeley: University of California.
- Oosterhuis, K. (2011). *Towards a new kind of building: Tag, make, move, evolve*. Rotterdam: NAI.
- Oscar Eugenio Bellini, L. D. (2010). *New Frontiers in Architecture: Dubai Between Vision and Reality*. Vercelli: White Star Publishers.
- P. (2011). *Dubai*. London: Phaidon.
- Peter Herrle, E. W. (2008). *Architecture and Identity*. Berlin: LIT Verlag.
- Peter Lienhardt, A. A.-S. (2001). *Sheikhdoms of Eastern Arabia*. Oxford: Palgrave Macmillan.
- Peter Wildbur, M. B. (1999). *Information Graphics: Innovative Solutions in Contemporary Design*. London: Thames and Hudson.
- Psarra, S. (2009). *Architecture and Narrative: The Formation of Space and Cultural Meaning*. London: Routledge.
- Radha, K. G. (2008). *Dubai economy: Insights*. Hyderabad, India: Icfai University Press.
- Richard Harris, P. L. (2004). *Changing Suburbs: Foundation Form and Function*.
- Robert Venturi, D. S. (2004). *Architecture as Signs and Systems for a Mannerist Time*. Cambridge: Belknap Press.
- Robert Venturi, S. I. (1977). *Learnings from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge: MIT Press.
- Roberts, A. (2010). *The Logic of Discipline*. New York: Oxford University Press.
- Roland, M. (2005). Dubai: Global City and Transnational Hub. In M. A. Rasheed, *Transnational Connections and the Arab Gulf*. London: Routledge.
- Rosa, J. (2003). *Nex Generation Architecture: Folds, Blobs, and Boxes*. New York: Rizzoli.

- Sandy Isenstadt, K. R. (2011). *Modernism and the Middle East: Architecture and Politics in Twentieth Century*. Washington: University of Washington Press.
- Schmid, H., & Stewart, J. (2009). *Economy of fascination: Dubai and Las Vegas as themed urban landscapes / by Heiko Schmid, transl. by John Stewart*. Berlin: Gebrüder Borntraeger.
- Schoeser, M. (2002). *More is More: An Antidote to Minimalism*. London: Conran.
- Schwartz, N. (2008). *Vertical places: The tall building in the world city*. San Francisco, CA: California College of the Arts.
- Scully, V. (2003). *Modern Architecture and Other Essays*. Princeton: Princeton University Press.
- Shaer, S. (2011). *Burj Al Arab: Icon and façade*. Wellesley College.
- Shirley Kay, D. Z. (1991). *Architectural Heritage of the Gulf*. Dubai: Motivate Publishing.
- Silver, C. (2007). *Planning the Megacity: Jakarta in the Twentieth Century*. Taylor and Francis.
- Slobdan Curcic, E. H. (2010). *Architecture as Icon: Perception and Representation of Architecture in Byzantine Art*. Princeton: Princeton University Art Museum.
- Smishijzen, H. (2010). *Typographic Matchmaking in the City*. Amsterdam: Khatt Books.
- Talen, E. (2005). *New Urbanism and American Planning*. London: Routledge.
- The Tallest Building in the World Cut & Assemble Burj Khalifa*. (2011). Dover Pubns.
- Thiel-Siling, S. (2005). *Icons of Architecture: The 20th Century*. Munich: Prestel Publishing.
- UAE Interact. (2010). *E Books*. Retrieved from UAE Interact.
- Uffelen, C. V. (2010). *Masterpieces Performance Architecture + Design*. Braun, Publish.
- V. (2011). *Mega Tourist Metropolises Las Vegas, Dubai and Macau*. Routledge.
- Venturi, R. (1977). *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art.

- Venturi, R. (1998). *Iconography and Electronics Upon a Generic Architecture: A View from the Drafting Room*. Cambridge: MIT Press.
- Ward, S. V. (1998). *Selling Places: the marketing and promotion of Towns and Cities 1850-2000*. London: Routledge.
- Waugh, E. (2011). *Recycling Spaces: Curating urban evolution: The landscape design of Martha Schwartz Partners*. London: Thames & Hudson.
- Weiss, W. M. (1999). *The United Arab Emirates and Oman: Two Pearls of Arabia*. Dubai: Motivate Publishing.
- Wells, M. (2005). *Skyscrapers: Structure and design*. New Haven, CT: Yale University Press.
- Wheeler, J. (2005). *Telling tales: An Oral History of Dubai*. Dubai: Explorer Publishing.
- Wilkinson, K. (2004, 2008). *Signs and Symbols*. Dorling Kindersley Limited.
- Wood, A. (2008). *Best tall buildings 2008: CTBUH international award winning projects*. Burlington, MA: Elsevier/Architectural Press.
- Wright, H. (2008). *Instant Cities*. London: Black Dog .
- Wurman, R. S. (1999). *Understanding USA*. Rswinc.
- Yeang, K. (2009). *EcoMasterplanning*. New York: Wiley.
- Yin-Wang, K. R. (2005). *Globalizing Taipei: The Political Economy of Spatial Development*. London: Routledge.

APPENDIXES

- **Residents Questionnaire - Icons and Symbols in Dubai**
- **Designers Questionnaire - Icons and Symbols in Dubai**
- **Tourists Questionnaire - Icons and Symbols in Dubai**
- **Interviews for Designers**
- **Interviews for Experts**
- **Interviews for Decision Makers**
- **Published Works**
- **Ethical Approval**

Residents Questionnaire - Icons and Symbols in Dubai

Icons and Symbols in Dubai - RESIDENT

1. Thank you for participating in this important survey for a PHD research project. It will take 15-18 mins of your time. This survey is not a test of your knowledge and you are free to say I do not know the answer if required.

Please note that some of the questions are compulsory (questions with *), without answering them you will not be able to proceed with the survey.

This research is an attempt to explore the landmark projects in Dubai, their iconic status and impact on common people. Buildings and structures are visual icons, but there are also the experiential icons created by experience of places and their environments. The symbols used in the design were for the purpose of creating a sense of identity and association with common people. But the role of these symbols such as the "palm tree" in the design of palm islands is being re-interpreted and re-defined. The findings of the research will assist architects and planners in creating better livable cities and places.

Thank you for your valuable contribution

Can we please continue?

- ☐ Yes
☐ No

*2. Can we please continue with the demographic data

- ☐ Yes
☐ No

3. Please fill in the following data

Name	<input type="text"/>
Occupation	<input type="text"/>
E-mail	<input type="text"/>
Phone	<input type="text"/>

4. What is your age

- ☐ 18-25 years ☐ 35- 45years ☐ 55 plus years
☐ 25-35 years ☐ 45 - 55 years

5. What is your gender

- ☐ Female
☐ Male

6. What is your educational background

- ☐ High School ☐ Graduate
☐ Diploma ☐ Post Graduate

7. What is your income

- ☐ Under 5,000 Dhs ☐ 10,000 - 20,000 Dhs ☐ Above 40,000 Dhs
☐ 5,000 - 10,000 Dhs ☐ 20,000 - 40,000 Dhs

8. What is your nationality

- ☐ Westerner ☐ Expat Arab ☐ African
☐ Asian ☐ Local Emirati

*9. What is your status in UAE

- ☐ Resident
☐ Tourist / Visitor

DEMOGRAPHICS: RESIDENTS

Only for Residents

10. How many years have you been a resident of Dubai

- ☐ Less than 1 year
 ☐ 5-10 years
 ☐ More than 20 years
☐ 1 - 5 years
 ☐ 10-20 years

11. Are you proud and happy living in Dubai and why

	Yes and Why	No and Why
First reason	<input type="text"/>	<input type="text"/>
Second Reason	<input type="text"/>	<input type="text"/>
Third Reason	<input type="text"/>	<input type="text"/>

* 12. As a resident of Dubai which is your most favourite destination in Dubai (It could be indoors or outdoors)

With Visiting Tourists	<input type="text"/>
With Family	<input type="text"/>
With Friends	<input type="text"/>
With Business Associates	<input type="text"/>

13. Are there hidden treasures in Dubai that offer true experience of the culture and the place in Dubai (give at least one choice)

Choice 1	<input type="text"/>
Choice 2	<input type="text"/>
Choice 3	<input type="text"/>

Defining Icons

* 14. How would you define an iconic image (click all that apply)

- ☐ Recognizable
 ☐ Culture Specific
 ☐ Entertaining
☐ Mass Appeal
 ☐ Memorable
 ☐ Deeply Moving
☐ Timeless
 ☐ Challenging
 ☐ Stimulation of Senses

15. Which of the following can be iconic (click all that apply)

- ☐ Paintings
 ☐ Public Spaces
 ☐ Products
☐ Structures
 ☐ Signs and Symbols
 ☐ Brand Logos
☐ Buildings
 ☐ Images
 ☐ Experiences

* 16. What are those qualities of icons that engage you, evoking a personal reaction and association (click all that apply)

- ☐ Identifiable Shape
 ☐ Nationalistic
 ☐ Demands Attention
☐ Universality of Meaning
 ☐ History and Myth
 ☐ Emotional Experience
☐ Visual Presence
 ☐ Emblematic Quality
 ☐ Symbolism in Design

Opinions on Icons

* 17. What is your opinion about the following statements

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree
Icons are not only visual in nature but could also be experiential icons that engage all the senses, making the experience memorable and moving.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual icons such as the landmark projects do not necessarily create positive feelings of belonging and identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experiential icons are memorable experiences and thus are given relevance and meaning by people not the developers, clients or media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A true icon cannot be a forced landmark, but an opinion generated over time giving people a sense of pride.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Too many landmarks reduce the importance and excitement of the icon.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubais rulers fashioned a city out of the desert and that is a remarkable achievement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubai does not have a soul as a city, most feel it is artificial and exclusive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubai has created most of its icons for the elite and they not meant for common people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Associating the name of a celebrity such as Tiger Woods or Shah Rukh, to a piece of architecture cannot turn it into an icon.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Visual and Experiential Icons in Dubai

*** 18. Which of the following qualify as visual icons offering visual stimulation and / or as experiential icons creating memorable experiences (you can click both visual and experiential if required)**

	Burj Khalifa	Burj Al Arab	Ski Dubai	National Bank of Dubai	Deira Clock Tower	World Trade Center	Palm Islands	Dubai Creek and Yacht Club	Dubai Metro	Dubai Creek	Grand Jumeira Mosque
Visual Icon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Experiential Icon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*** 19. Which are the top 3 visual and experiential icons in Dubai**

	Visual Icon	Experiential Icon
First	<input type="text"/>	<input type="text"/>
Second	<input type="text"/>	<input type="text"/>
Third	<input type="text"/>	<input type="text"/>

*** 20. What is the basis for selecting the top visual and experiential icons (click all that apply)**

	Recognizable	Size	Symbolism	Glamor	Technology	Design	Experience	Identity
Visual Icons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Experiential Icons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Iconic Symbol of Dubai

*** 21. Paris has Eiffel Tower, Venice has Canals. Which one of the following truly symbolize Dubai (select only one)**

- | | | |
|---|---|--|
| <input type="checkbox"/> Burj Khalifa | <input type="checkbox"/> World Trade Center | <input type="checkbox"/> Dubai Metro |
| <input type="checkbox"/> Burj Al Arab | <input type="checkbox"/> Palm Islands | <input type="checkbox"/> Emirates Airlines |
| <input type="checkbox"/> Dubai Creek | <input type="checkbox"/> Clock Tower | <input type="checkbox"/> Grand Mosque Jumeira |
| <input type="checkbox"/> National Bank of Dubai | <input type="checkbox"/> Emirates Towers | <input type="checkbox"/> Dubai Golf and Yacht Club |

22. This above symbol of Dubai that you selected, does it contribute positively to Dubai and make it more (click all that apply)

- | | | |
|--|---|--|
| <input type="checkbox"/> Livable | <input type="checkbox"/> Tourist Attraction | <input type="checkbox"/> Accessible |
| <input type="checkbox"/> Imageable / Legible | <input type="checkbox"/> Communal | <input type="checkbox"/> Disneyland Like |
| <input type="checkbox"/> Pleasurable | <input type="checkbox"/> Affordable | <input type="checkbox"/> None of Above |

*** 23. Who awards iconic status to these built forms and environments (click all that apply)**

- | | | |
|---|---|--|
| <input type="checkbox"/> Media / Architectural Glossies | <input type="checkbox"/> Client / Owner | <input type="checkbox"/> Developer |
| <input type="checkbox"/> People and Community | <input type="checkbox"/> Designer / Architect | <input type="checkbox"/> Tourists / Visitors |

Symbolism In Icons

*** 24. Which everyday symbols are an inherent part of the design in the following projects. As an example Palm Islands uses the symbol of the Palm tree. (If you do not know the answer please write i do not know)**

Burj Khalifa	<input type="text"/>
Burj Al Arab	<input type="text"/>
Dubai Metro Stations	<input type="text"/>
National Bank of Dubai	<input type="text"/>
Dubai Creek and Yacht Club	<input type="text"/>

25. Below are statements on the symbols and their purpose in the landmark projects of Dubai.

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree
These symbols do not cater to social generic purpose of creating sense of belonging and identity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They are commercial ventures to increase the media hype and marketability of the project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
These symbols in the design are not relevant to purpose of the building, culture and environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They do not bind people together through their meanings and associations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use of symbolism in the landmark projects makes them more meaningful and identifiable.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

THANK YOU FILLING THE SURVEY AND PROVIDING US YOUR VALUABLE OPINION.

Designers Questionnaire - Icons and Symbols in Dubai

Icons and Symbols in Dubai - DESIGNERS

1. Thank you for participating in this important survey for a PHD research project. It will take 15-18 mins of your time. This survey is not a test of your knowledge and you are free to say I do not know the answer if required.

Please note that some of the questions are compulsory (questions with *), without answering them you will not be able to proceed with the survey.

This research is an attempt to explore the landmark projects in Dubai, their iconic status and impact on common people. Buildings and structures are visual icons, but there are also the experiential icons created by experience of places and their environments. The symbols used in the design were for the purpose of creating a sense of identity and association with common people. But the role of these symbols such as the "palm tree" in the design of palm islands is being re-interpreted and re-defined. The findings of the research will assist architects and planners in creating better livable cities and places.

Thank you for your valuable contribution

Can we please continue?

- ☐ Yes
☐ No

*2. Can we please continue with the demographic data

- ☐ Yes
☐ No

3. Please fill in the following data

Name	<input type="text"/>
Occupation	<input type="text"/>
E-mail	<input type="text"/>
Phone	<input type="text"/>

4. What is your age

- ☐ 18-25 years ☐ 35- 45years ☐ 55 plus years
☐ 25-35 years ☐ 45 - 55 years

5. What is your gender

- ☐ Female
☐ Male

6. What is your educational background

- ☐ High School ☐ Graduate
☐ Diploma ☐ Post Graduate

7. What is your income

- ☐ Under 5,000 Dhs ☐ 10,000 - 20,000 Dhs ☐ Above 40,000 Dhs
☐ 5,000 - 10,000 Dhs ☐ 20,000 - 40,000 Dhs

8. What is your nationality

- ☐ Westerner ☐ Expat Arab ☐ African
☐ Asian ☐ Local Emirati

*9. What is your status in UAE

- ☐ Resident
☐ Tourist / Visitor

*10. Are you a designer or architect or related to the construction field

- ☐ Yes
☐ No

Icons and Symbols in Dubai - DESIGNERS

Architects and Designers in Dubai

* 11. Architecture is a product more of the brief given to the architect by the client. What are the design briefs given to the architects in Dubai

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree
Design the regions next icon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Design projects that give architectural shock and awe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Designs that not necessarily cater to common people contributing to the public realm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Design to maximize profits in the real estate market	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Designs that do not have a strong contextual relevance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Design a hit using metaphors and symbols	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Design for communities that are yet to be established	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 12. What are the various reasons for symbolism in architecture (click all that apply)

- | | | |
|---|--|--|
| <input type="checkbox"/> Religious Connotation | <input type="checkbox"/> Cultural Symbols | <input type="checkbox"/> Regional Tradition |
| <input type="checkbox"/> Political Prestige and Power | <input type="checkbox"/> Intrinsic Value of the Form | <input type="checkbox"/> Aesthetic Symbolism |
| <input type="checkbox"/> Historical Symbols | <input type="checkbox"/> National Symbol | <input type="checkbox"/> Quest for an Identity |

13. What are the various challenges and contrary demands faced by an architect in design of landmark projects in Dubai ? Please select the top three

- | | | |
|---|--|--|
| <input type="checkbox"/> Commercial forces | <input type="checkbox"/> Site and Context | <input type="checkbox"/> Budget |
| <input type="checkbox"/> Design brief | <input type="checkbox"/> Environmental Relevance | <input type="checkbox"/> Deadlines |
| <input type="checkbox"/> Cultural Relevance | <input type="checkbox"/> Relevant Symbols | <input type="checkbox"/> Multicultural Society |

* 14. Which one of the following is a good piece of architecture

- | | | |
|---------------------------------------|---|---|
| <input type="checkbox"/> Burj Khalifa | <input type="checkbox"/> Emirates Towers | <input type="checkbox"/> Ski Dubai |
| <input type="checkbox"/> Burj Al Arab | <input type="checkbox"/> World Trade Center | <input type="checkbox"/> Palm Islands |
| <input type="checkbox"/> Dubai Metro | <input type="checkbox"/> National Bank of Dubai | <input type="checkbox"/> Dubai Creek and Yacht Club |

15. As an architect what kind of architecture would you rely on to create successful iconic projects

- ☐ Rely entirely on the scientific method
- ☐ Rely on people to create new paradigms and redefine them

16. Can a city have too many icons

- ☐ Yes, they complement each other
- ☐ No, they have a mutually cancellation effect

* 17. Please give your opinion on the following statements

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree
International architecture created repetitiveness and sameness in our cities. We thought we could build the same thing everywhere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Architecture and its associated symbolism give a sense of identity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A building becomes an icon after being judged in the context of where it's located and also be judged by people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Physical elements of architectural environments encode information that people decode	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubai is not an all inclusive city but all exclusive, creating icons for the elite that do not enter the public consciousness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social cohesion and a sense of belonging are missing in Dubai	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Common people in Dubai do not identify or associate with these new designs of borrowed ideas and forced metaphors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Existing bye – laws, loss of planning controls, individual precinct development resulted in the loss of context and district imagery in Dubai	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Star architects were called upon to give a cultural imprint and to express a new concept for Dubai and its architecture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tourists Questionnaire - Icons and Symbols in Dubai

Icons and Symbols in Dubai - TOURISTS

1. Thank you for participating in this important survey for a PHD research project. It will take 15-18 mins of your time. This survey is not a test of your knowledge and you are free to say I do not know the answer if required.

Please note that some of the questions are compulsory (questions with *), without answering them you will not be able to proceed with the survey.

This research is an attempt to explore the landmark projects in Dubai, their iconic status and impact on common people. Buildings and structures are visual icons, but there are also the experiential icons created by experience of places and their environments. The symbols used in the design were for the purpose of creating a sense of identity and association with common people. But the role of these symbols such as the "palm tree" in the design of palm islands is being re-interpreted and re-defined. The findings of the research will assist architects and planners in creating better livable cities and places.

Thank you for your valuable contribution

Can we please continue?

- ☐ Yes
☐ No

*2. Can we please continue with the demographic data

- ☐ Yes
☐ No

3. Please fill in the following data

Name	<input type="text"/>
Occupation	<input type="text"/>
E-mail	<input type="text"/>
Phone	<input type="text"/>

4. What is your age

- ☐ 18-25 years ☐ 35- 45years ☐ 55 plus years
☐ 25-35 years ☐ 45 - 55 years

5. What is your gender

- ☐ Female
☐ Male
 -

6. What is your educational background

- ☐ High School ☐ Graduate
☐ Diploma ☐ Post Graduate

7. What is your income

- ☐ Under 5,000 Dhs ☐ 10,000 - 20,000 Dhs ☐ Above 40,000 Dhs
☐ 5,000 - 10,000 Dhs ☐ 20,000 - 40,000 Dhs

8. What is your nationality

- ☐ Westerner ☐ Expat Arab ☐ African
☐ Asian ☐ Local Emirati

*9. What is your status in UAE

- ☐ Resident
☐ Tourist / Visitor

DEMOGRAPHICS: TOURISTS

For Tourists only

*** 10. Many people visit Dubai how would you rank Dubai as a tourist destination globally**

- ☐ In top 3 destinations
 ☐ In top 10 destinations
☐ In top 5 destinations
 ☐ None of the above

11. What is the purpose of your visit (click all that apply)

- ☐ Visit Family and Friends
 ☐ Business
 ☐ Wholesale Shopping
☐ Personal Shopping
 ☐ Beaches and Sun
 ☐ Desert
☐ Nightlife
 ☐ Culture and Customs
 ☐ Tourist Attractions

*** 12. Which are the 3 most important places to visit for tourists in Dubai**

- ☐ Burj Khalifa
 ☐ Bastakiya
 ☐ Atlantis, Palm Jumeira
☐ Burj Al Arab
 ☐ National Bank of Dubai
 ☐ Water fountain, Dubai Mall
☐ Dubai Creekside
 ☐ Ski Dubai
 ☐ Dubai Metro

13. Does Dubai meet the expectations of the visiting tourists

Well Above Expectation Slightly Above Expectation As Expected Slightly Below Expectation Well Below Expectation

Defining Icons

*** 14. How would you define an iconic image (click all that apply)**

- ☐ Recognizable
 ☐ Culture Specific
 ☐ Entertaining
☐ Mass Appeal
 ☐ Memorable
 ☐ Deeply Moving
☐ Timeless
 ☐ Challenging
 ☐ Stimulation of Senses

15. Which of the following can be iconic (click all that apply)

- ☐ Paintings
 ☐ Public Spaces
 ☐ Products
☐ Structures
 ☐ Signs and Symbols
 ☐ Brand Logos
☐ Buildings
 ☐ Images
 ☐ Experiences

*** 16. What are those qualities of icons that engage you, evoking a personal reaction and association (click all that apply)**

- ☐ Identifiable Shape
 ☐ Nationalistic
 ☐ Demands Attention
☐ Universality of Meaning
 ☐ History and Myth
 ☐ Emotional Experience
☐ Visual Presence
 ☐ Emblematic Quality
 ☐ Symbolism in Design

Opinions on Icons

*** 17. What is your opinion about the following statements**

	Strongly Agree	Slightly Agree	Neutral	Slightly Disagree	Strongly Disagree
Icons are not only visual in nature but could also be experiential icons that engage all the senses, making the experience memorable and moving.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual icons such as the landmark projects do not necessarily create positive feelings of belonging and identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experiential icons are memorable experiences and thus are given relevance and meaning by people not the developers, clients or media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A true icon cannot be a forced landmark, but an opinion generated over time giving people a sense of pride.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Too many landmarks reduce the importance and excitement of the icon.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubais rulers fashioned a city out of the desert and that is a remarkable achievement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubai does not have a soul as a city, most feel it is artificial and exclusive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dubai has created most of its icons for the elite and they not meant for common people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Associating the name of a celebrity such as Tiger Woods or Shah Rukh, to a piece of architecture cannot turn it into an icon.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Interview Questions for Designers

1. What drives the design for your architecture? What influences the design and the process of design?
2. How strong is the need for identity in your designs? Is it really important for a designer?
3. Technology versus Heritage. What drives your design more?
4. What are your views on the current processes and decision making mechanisms around various projects around the world and in particular the developing world?
5. What are the future trends in the global societies of today?
6. How important is architectural freedom to experiment. How does it manifest these days?
7. What are your ideas on Designers working across international borders? What challenges do they face?
8. How has been people's reaction to your projects?
9. How are architecture and engineering balanced in your projects?
10. What are your ideas on 'Iconic' and 'Symbolism' in today's context of fast-paced and attention grabbing architecture.

Interview Questions for Decision Makers

1. What are communities presently addressing?

- An era of cultural continuity
- An era of obsolete cultural discreetness
- An era of overwhelming technological advancements
- An era of greed, attention and corporate upmanship.

2. Do you agree with the following statements that?

- Context driven architecture is the need of the day
- An architecture that is rooted in its origin, history and culture is more relevant to its people
- The eye level design takes importance in architecture for people, that is an architecture of human scale
- The diversity allows generating interaction.
- A mindset for integrated sustainability of the socio-cultural and environmental aspects is required

3. Current icons may need to be revisited with their creators so as to investigate the aims and goals versus their current impact?

4. What impact has Dubai's International Image had versus the Traditional Image and city's 'projected' identity with the wind towers?

5. Local forces become local manifestations of local circumstances in designing contextually relevant architecture, but do you think it may have been ignored in Dubai?

7. What is your opinion about symbols that are non-committal to any culture. Can these icons enter the public consciousness? What does it borrow from a conscious mind to remain embedded as it may have sought?

8. What is good contextual architecture in the Middle East?

Interview Questions for Experts

1. What are the challenges you have to face for new projects, right from inception to selling?
2. Why do you think it's important to have an identifiable image for projects and how do you think it has impacted communities?
3. How has the competition in real estate market affected the design and values of people?
4. What are your impressions about the psychological needs of people associated with living spaces?
5. Higher, taller, bigger, how relevant is it to satisfying the real needs of people?
6. What are your thoughts on the cultural identity for projects?
7. What are the challenges faced by multicultural societies of today in establishing their meaningful identities?
8. Do you agree that in the process of rapid growth cities are suffering in the public realm?
9. What constitutes the most important component of a memorable experience of a city?
10. Do cities have the responsibility to cater to all the different strata of people?

Published Papers

1. Seth, (2013, July), Asia – Pacific Giftedness, *Cognitive Spaces in Dubai*, World Trade Center, Dubai.
2. Seth, (2012, February), 6th Annual Dresden International Doctoral Colloquium, Architectural Aesthetics Building Composition City Design *Iconographic Architecture in Dubai*.
3. Seth, Mushatat, (2012, September), Urban Cultural Studies, *Maritime Symbolism in Built Forms in Dubai*.
4. Seth, Mushatat, (2012, January), Healthy Cities, Working together to create Liveable Cities, *Identity Crisis and Symbolism in Dubai*.
5. Seth, (2011, May), Inside-Outside, Issue 311, *Desert Resort in Dubai*, India
6. Seth, Mushatat, (2010, August), International Association of Empirical Studies, *Understanding Trends in Symbolism*.
7. Seth, Mushatat, (2010, April), High-rise Towers and Tall Buildings - Design and Construction of Safe and Sustainable High-rise Structures, *High Rise Buildings in Dubai*.

Ethical Approval



School of Engineering and the Built Environment

UNDERGRADUATE AND POSTGRADUATE TAUGHT DISSERTATION AND PROJECT WORK, ETHICS APPROVAL

Section 1			
Student Name:	Mrs. Harpreet Seth	Academic Year:	2010/11
Student Number:	0819461	Contact telephone number:	00971 – 50 - 6788342
Course:	PhD	Email address:	harpreet@harpreetseth.com
Supervisor's Name:	Prof. Sabah Mushatat		
Project Title:	Iconographic Architecture as Signs and Symbols in Dubai		
Section 2			
Aim and Objectives:			
<ol style="list-style-type: none"> 1. To study the phenomenon of Architecture as a symbol 2. Historical Precedents engaging in Architecture as Signs. 3. Establish a Tangible Trend relating it to the governing factors 4. Complexities and Contradictions in the Architectural Expressions of Facades, Spaces and Urban Matrix. 5. Architecture as Communication - Digital Media as a significant element of architecture and urbanism - Electronic Iconography for an architecture as Communication – Learning from Dubai 6. Ambiguity of Visual Perception is acknowledged and Exploited 7. Cities communicating through symbolism of its form. 8. Understand how Iconography and Electronics impact upon Generic Architecture 9. Idea of Architecture as a sign rather than only a space 10. Complexity and Contradiction created in a multicultural society in a range of contexts – cultural, aesthetic, sociological, urbanistic, ideological 			

Brief Explanation and Justification of Methodology:

(This must clearly and succinctly identify what you are planning to do; for each objective explain why and how you will conduct the work).

1. Today Architecture is for the Information Age, Automobile Age and the Electronic Age, rather than the Industrial Age. It is architecture for communication, an architecture explicitly embracing symbols and cultures. Here Architecture is as a Sign rather than Architecture as Space. Architecture today is engaging in the Iconographic Surface, Explicit Communication, Electronic Technology, Digital Splendour, multimedia for the multicultural societies. Architecture as Sign, is it Vital and Valid or is it purely vulgar satisfying the needs of the consumerist society. This will be conducted through literature review.
2. Book reviews on the historical precedents of how through ages architecture has acted a symbol or a sign for various civilizations. To identify the time period of study with respect to the factors commencing the spurt of commercial growth.
3. Study of socio political factors leading to these growth spurts. Dubai is the Las Vegas of the Middle East.
4. Impact of these factors on the urban form, construction industry, and new architectural projects. Cultural sensibilities of the region, Industrial Iconography are unique to this part of the world. The Multicultural response is because of the ethnic mix and the expatriate population being more than the natives. The rising tourism industry too has a strong impact. Infrastructural development is adding to the perception of the city, such as highways, metro and canal
5. It is time for the automobile commercial districts for the electronic rather than scenographic. Art of illusion and the electronic fantasy play a significant role in the fast paced growth of the consumer society. This will be conducted through field trips and understanding of the existing streetscape.
6. The theoretical part of research will largely deal with the emergence of the language of architecture as sign. Highly perceptual, this part of research will look into the design influences, the resultant process and final products in context of Dubai.
7. It's a study of architecture and urban matrix in which is embedded, with respect to the socio-commercio-political changes in the region. The pace of which has governed the style, which is so unique and can be put into any specific template. Nothing like this has happened so far in any corner of the world, good or bad only time will decide. What's important at this stage is to commence a study with respect to the architecture so iconic and stylistically strong.
8. A chronological study of the major stylistic projects in the region, particularly the defining projects. Architecture of symbols and signage which is catering to a society of information technology. Theoretical part will also depend on the critical analysis by the various design critiques.
9. Visual and empirical study of case studies of projects of various scales, from public to private, from commercial to institutional. Applied case studies will span a large cross section and variety of architectural and urban design projects. Also included will be the emerging secure precincts and districts with very distinct image.
10. Today a sense of community is derived not only from spatial and symbolic qualities of a space but also the changing dynamic messages that electronic technology affords. So we go from static communal spaces to complex dynamic multicultural, electronically networked societies. Abundant iconographic architecture, yelling for attention by different means and methods is a generic phenomenon of the rapidly growing business hubs in Asia. Here the architecture is being supported by the neck breaking speed of commerce and trade. Dubai stands out as one such unique hub seeing unprecedented growth.

Mrs. Harpreet Seth (M.Arch.)

Iconic Architecture in Dubai as Signs and Symbols

February 2013

Section 3

Please tick (✓) aspects relevant to your investigation and detail overleaf:

If ticked, respond Yes/No to the following, give details in Section 4:

Ethics:

Production of videos / audio-tapes, etc		Has permission of participants been obtained? (see note 2)	
Working with minors	N/A	Are consents/assents and CRB approval in place? (see note 1)	N/A
Working with vulnerable groups within the community (e.g. the disabled, the sick, pensioners)	N/A	Has permission of participants been obtained? (see note 2)	N/A
Observation of human subjects	N/A	Has permission of participants been obtained? (see note 2)	N/A
Telephone contact with other individuals or organisations	✓	Has permission of participants been obtained? (see note 2)	✓
Interviews	✓	Has supervisor approval been obtained? (see note 4)	✓
Questionnaires	✓	Has supervisor approval been obtained? (see note 4)	✓
Confidential information	N/A	Are measures in place to ensure continued confidentiality? (see note 5)	N/A
General:			
Is any of your work likely to bring the University of Wolverhampton into disrepute on ethical, safety or legal grounds?	N/A	Are measures in place to prevent this happening?	N/A
Are measures in place to ensure confidential disposal of data?	N/A		

Section 4.

Give further details from Section 3.

Most of the digital data being collected is with prior permission of the real estate companies or the design offices. Most of the individuals participating are doing so by their own consent and most of them are related to the design and construction fields. Interviews being conducted are either through e – mails or directly with designers and organizations after taking their consent. The questionnaires are in the process of completion and the supervisor is aware and will be finalised with the approval of the supervisor.

Notes:

1. If you intend to work with minors, you will need to obtain a parental consent form, a child assent form, and to engage in the Criminal Record Bureau (CRB)* process and complete the self-declaration form. If you have not received your CRB check prior to testing you need to refer in your method to the individual who has been CRB checked who will be present when you are completing your data collection.
2. Participants have been fully informed of the risks and benefits of the procedures and of their right to refuse participation or withdraw from the research at any time.
3. The confidentiality and anonymity of all participants in the work specified must be maintained during collection, analysis, dissemination and subsequent storage, and disposal, in line with the Data Protection Act (1998).
4. Final versions of questionnaires and interview questions to be submitted to supervisor for confirmation of '*fitness for purpose*' BEFORE any data is collected.
5. Has a risk assessment been completed and can you comply with it? (Append documents).

Research Ethics - Project Categorisation**CATEGORY 0 & CATEGORY A**

Category 0 projects are non-hazardous, do not employ participants and use only existing material publicly and legally available in the UK and overseas. They do not meet the criteria for Category A or B.

*Category A projects usually involve the participation of people, rather than secondary data sources such as published memoirs etc., but are not deemed hazardous to the physical or psychological welfare of the participant or the investigator. They do not employ vulnerable individuals, in the context of the specific research, or investigate issues likely to give grounds for offence. If a project appears to be a borderline case of category B it should be deemed to be category B in the first instance. A school ethics committee may subsequently determine it to be category A and set precedent for future usage. Category A projects may be carried out by undergraduates and students, with appropriate training, on other courses below degree level but a first degree in an appropriate subject, or other relevant professional recognition, is a minimum requirement for carrying out category B projects.

CATEGORY B projects involve any of the following

*Any research involving covert procedures.

*The use of any procedure that may be considered likely to be physically or psychologically harmful unless the procedure is widely used in practice and potential hazards have been minimized. For example, blood sampling and collection of other bodily fluids may be category A procedures provided there is strict adherence to established safety protocols and appropriate supervision.

*Research that may be offensive, for example, research into pornography, drug abuse etc. Also, research that is contentious in the sense that it may bring the university into disrepute. For example, investigations into some racial differences will need to shown to be ethically defensible.

*Research that requires access to, or creates, data about individuals of a highly confidential nature.

*Research involving participants who, within the context of the study to be undertaken, are considered to be vulnerable. Projects with vulnerable individuals may be designated category A if it is clear that the vulnerability of the individual is likely to be unaffected by participation in the study.

*Research that requires the administration of substances (legal or otherwise).

*Research that requires the approval of another ethics committee, for example an LREC, will usually be designated category B. Similarly, research requiring data collection abroad, especially if the supervisor remains in the UK, will usually require scrutiny by a school ethics committee.

Student Declaration:

I confirm that the information I have provided is complete and accurate, and that in the case where any concerns arise which require ethical approval, or over which doubt exists, then work will be halted immediately and clarification sought from an Ethics Committee representative.

Signed:

Date: 29 / 3 / 2011

Supervisor Declaration:

I am satisfied that the planned research procedures as discussed with me and as outlined in the attached proposal are appropriate for consideration by the Ethics and Safety Committee.

Signed:

Date

Decision of Safety and Ethics Committee			
	✓	Signature (Chair of Ethics and Safety Committee)	Date
Approved			
Approved with comments			
Approved with conditions			
Deferred			
Comments:			